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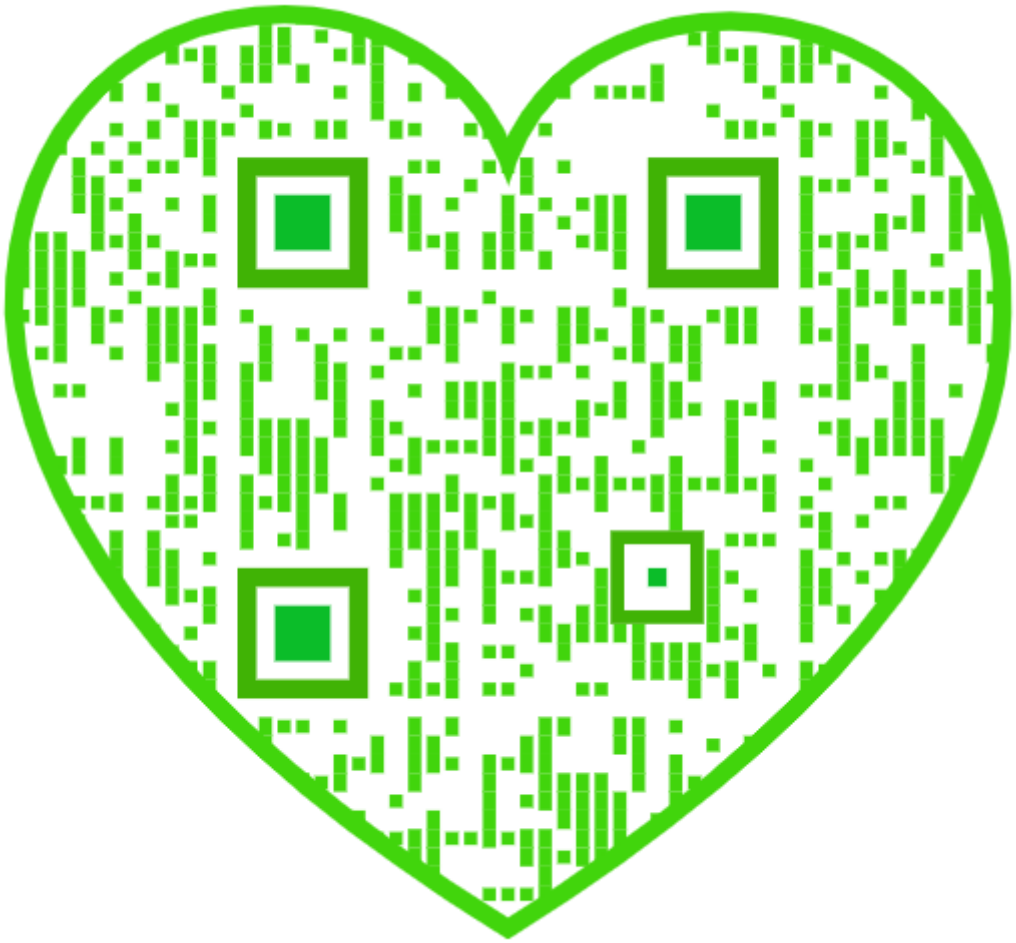
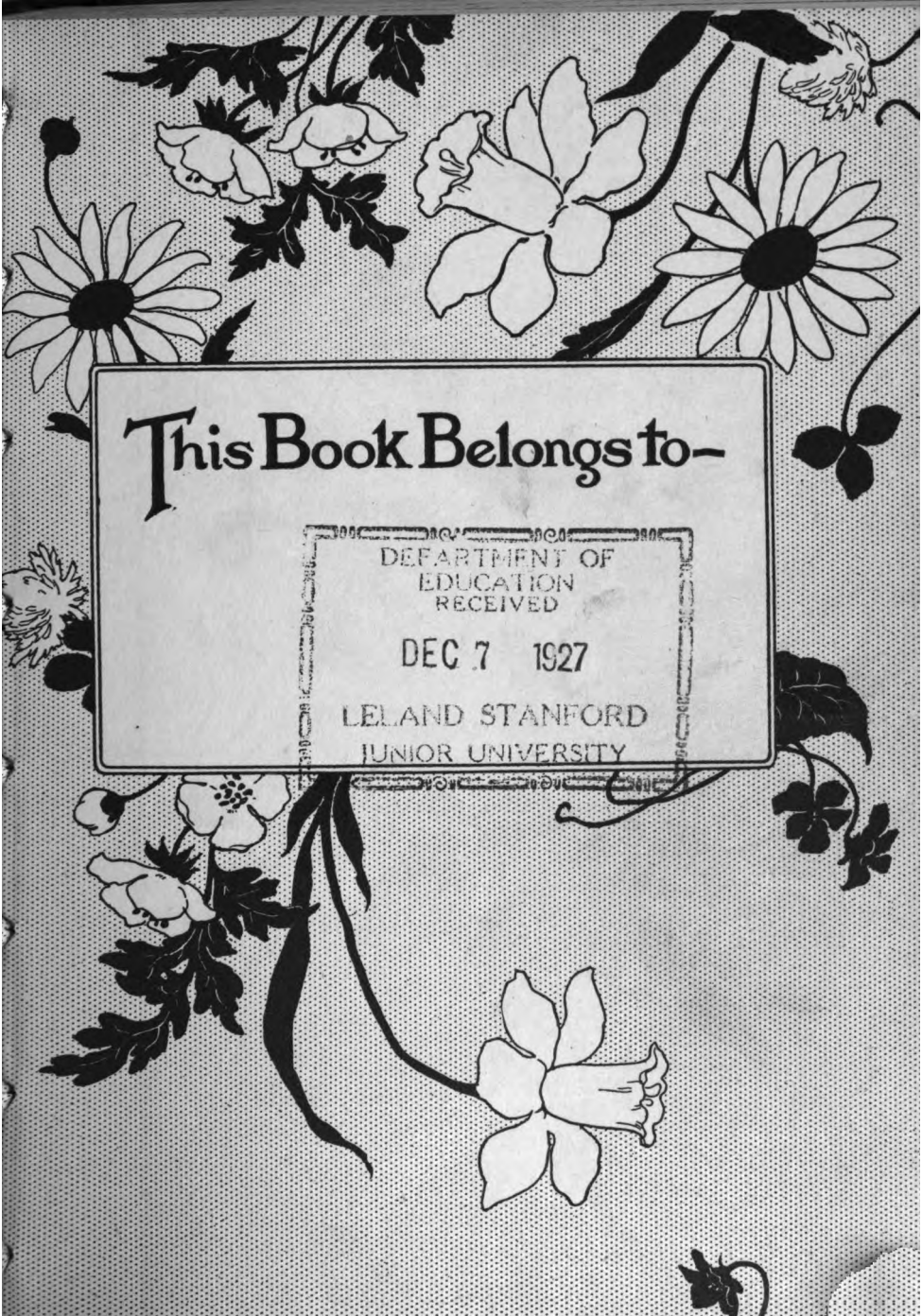
# THE ELSON READERS

## BOOK TWO

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# THE ELSON READERS

## BOOK TWO

*(REVISION OF ELSON PRIMARY SCHOOL READER, BOOK TWO)*

BY

WILLIAM H. ELSON

AUTHOR ELSON GOOD ENGLISH SERIES

AND

LURA E. RUNKEL

PRINCIPAL PATTISON SCHOOL, SUPERIOR, WISCONSIN

SCOTT, FORESMAN AND COMPANY

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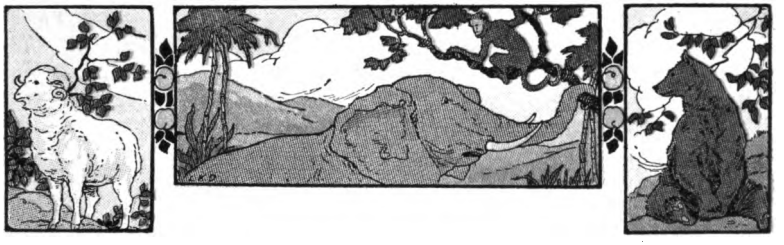

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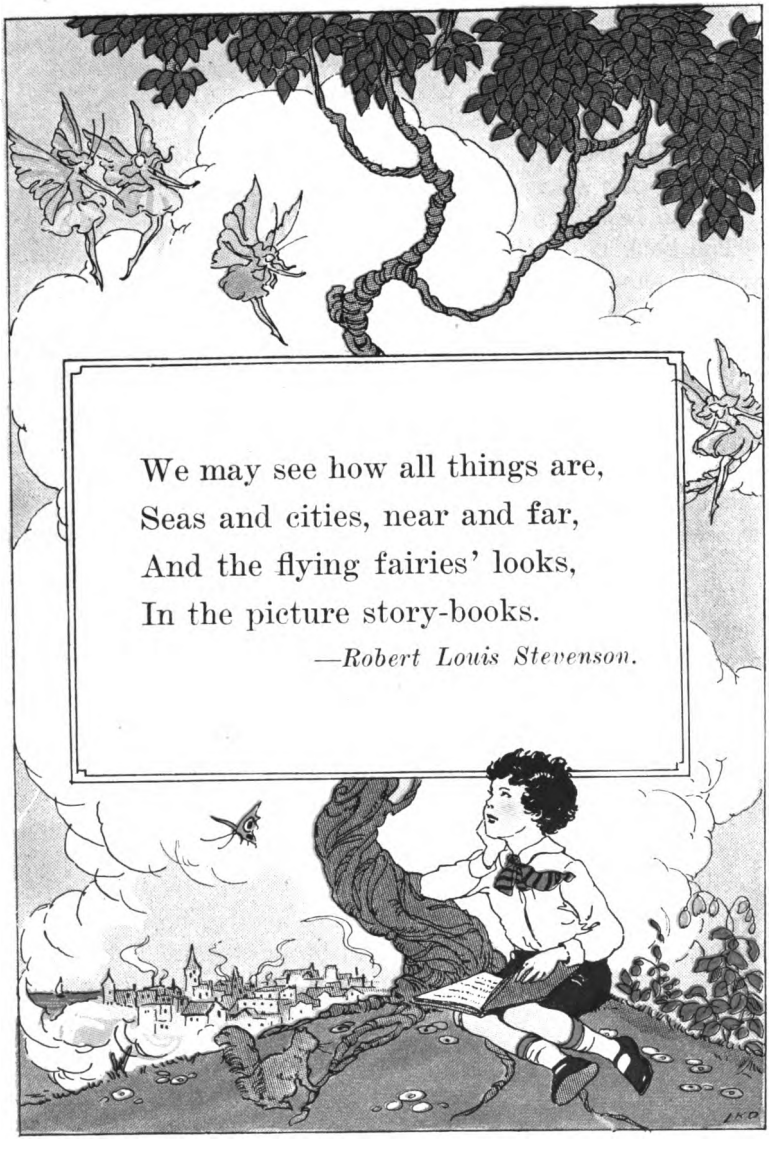
# PREFACE

Book Two of the *Elson Readers*, like the Primer and Book One, presents stories and poems of compelling interest—chosen from the best to be found in child-literature.

The book is distinctive for the many selections that impress a wholesome influence of high ethical ideals, particularly the ideal of *service*. There are stories not only from the past, fables and folk tales, but also present-day stories, rich in ideals of home and country, coöperation, and helpfulness to others—ideals to which the World War gave new meaning that the school reader should perpetuate. There are stories and poems of the flag, of Washington and Lincoln, and of the Junior Red Cross, as well as selections appropriate for festival and patriotic occasions—Thanksgiving, Christmas, Easter, Arbor and Bird Day, and Flag Day.

In the preparation of this book the authors have given particular attention to simplicity of treatment, not only in vocabulary and sentence structure but also in the story-element—the plot. A glance at the Word List will show the excellent distribution of the words of the text, page by page. A feature of the book is the large amount of reading material that it contains. Note, also, that several of the stories are presented in dramatized form, while many others lend themselves admirably to this treatment—thus offering project material of an excellent type. The many action stories adapt this book to the purposes of silent reading, a project of another important kind.

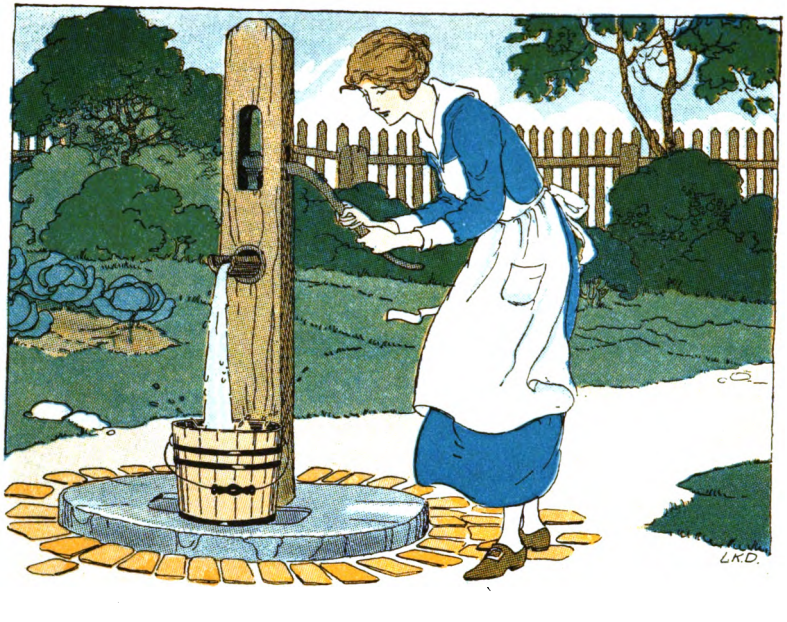
The illustrations, which are for the most part the work of L. Kate Deal, are not mere decorations, but have been so drawn as to present in visual form the unfolding of the narrative.


We may see how all things are,
Seas and cities, near and far,
And the flying fairies' looks,
In the picture story-books.
—Robert Louis Stevenson.

## THE WAKE-UP STORY

The sun was up. Five chicks and four geese and three rabbits and two kittens and one little dog were up, too.

They were all waiting for Baby Ray to come to the window. But Baby Ray was still fast asleep in his little white bed.



"Now I will get what he likes," said Mother. "When he wakes up, everything will be ready."

First she went along the garden path till she came to the old pump.

She said, "Good Pump, will you give me nice, clear water for the baby's bath?"

The pump said, "I will."

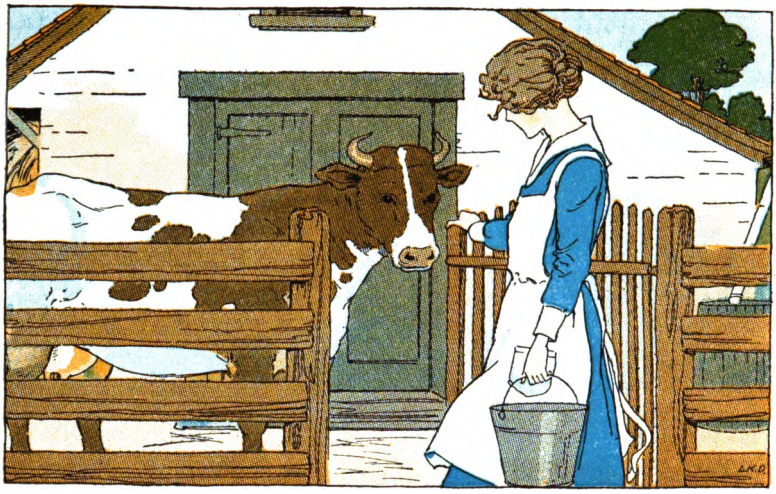
The good old pump by the garden path
Gave nice, clear water for the baby's bath.

Then Mother went on till she came to the wood-pile.

She said, "Good Chips, the pump gave me nice, clear water for Baby Ray. Will you warm the water and cook the food?"

The chips said, "We will."

The good old pump by the garden path
Gave nice, clear water for the baby's bath.
And the big, white chips from the pile of wood
Were glad to warm it and to cook his food.



Mother went on till she came to the cow.

She said, "Good Cow, the pump gave me nice, clear water for Baby Ray. The wood-pile gave me big, white chips. Will you give me warm, rich milk?"

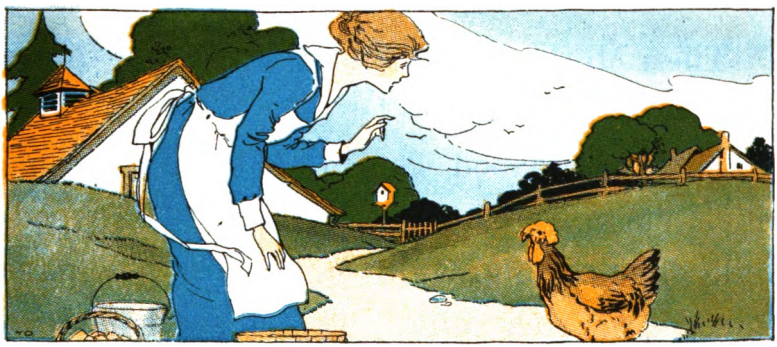
The cow said, "I will."

The good old pump by the garden path
Gave nice, clear water for the baby's bath.
And the big, white chips from the pile of wood
Were glad to warm it and to cook his food.
The cow gave milk in the milk-pail bright.

Top-knot Biddy was scratching in the ground.

Mother went to her and said, "Good Biddy, the pump gave me nice, clear water for Baby Ray. The wood-pile gave me big, white chips. The cow gave me warm, rich milk. Will you give me a new-laid egg?"

The hen said, "I will."



The good old pump by the garden path
Gave nice, clear water for the baby's bath.
And the big, white chips from the pile of wood
Were glad to warm it and to cook his food.
The cow gave milk in the milk-pail bright,
And Top-knot Biddy an egg new and white.

Then Mother went on till she came to the apple tree.

She said, "Good Tree, the pump gave me nice, clear water for Baby Ray. The wood-pile gave me big, white chips. The cow gave me warm, rich milk. The hen gave me a new-laid egg. Will you give me a pretty, red apple?"

The tree said, "I will."

So Mother took the apple and the egg and the milk and the chips and the water to the house. There was Baby Ray looking out of the window!

Then she kissed him and bathed him and dressed him. While she was doing this she told him the Wake-Up Story:

The good old pump by the garden path
Gave nice, clear water for the baby's bath.
The big, white chips from the pile of wood
Were glad to warm it and to cook his food.
The cow gave milk in the milk-pail bright;
Top-knot Biddy an egg new and white.
And the tree gave an apple so round and so red,
For dear Baby Ray who was just out of bed.

*—Eudora Bumstead—Adapted.*

## THE STAR DIPPER

Once there was a little girl who was very, very kind. She and her mother lived in a little house. It was near a big woods.

One night her mother was sick. It was a very warm night.

"Oh, I am so thirsty," said her mother. "I wish I had some nice, cool water."

"I will get you some water, Mother," said the little girl.

So she took an old tin dipper and ran to the pump. But the pump would not give her any water. The well was dry.

"What shall I do?" said the little girl. "My mother must have some nice, cool water. I will run to the spring in the woods. It is very dark, but I must not be afraid."

So she ran down the road to the dark woods. She could not see where she was going. The sharp stones cut her feet, but she ran on and on.

It was so dark that she lost her way among the trees. But she did not turn back. "I must get some water for my mother," she said.

At last she found the spring, and filled her dipper. Then she started back home.

On the way home she met a little dog. She knew that he must be thirsty, as all the brooks were dry.

"Come, little dog," said the kind girl. "I will give you some of this nice, cool water."

She poured some water into her hand, and the little dog drank and drank.

Then a queer thing happened. The old tin dipper turned to shining silver. It was as bright as the silver moon. Then the little girl could see her way.

She went on faster and faster. Soon she met an old, old man.

"Oh, I am so thirsty!" said the old man. "I have walked a long way. All the brooks are dry. Can you tell me where I can get a drink of nice, cool water?"

"I will give you some," said the little girl. So she gave the old man a drink from her dipper. Then another queer thing happened. The silver dipper turned to shining gold. It shone like the golden sun.

At last the little girl reached her home. She gave her mother the golden dipper. "Oh, how cool this water is!" said her mother. She drank and drank until there was no more water in the dipper.

"Thank you, my good little girl," said her mother. "I feel so much better, now!"

Then a wonderful thing happened. The golden dipper turned to sparkling diamonds. They went up, up, up into the sky and turned to seven bright stars. They made a star dipper in the sky.

That was a long, long time ago, but the star dipper is still in the sky. It shows how brave a kind-hearted little girl can be.

*—Old Tale.*

## TWINKLE, TWINKLE, LITTLE STAR

Twinkle, twinkle, little star;
How I wonder what you are!
Up above the world so high,
Like a diamond in the sky.

When the blazing sun is set,
And the grass with dew is wet,
Then you show your little light,
Twinkle, twinkle, all the night.

In the dark blue sky you keep,
And often through my window peep;
For you never shut your eye
Till the sun is in the sky.

And your bright and tiny spark
Lights the traveler in the dark;
Though I know not what you are,
Twinkle, twinkle, little star.

—*Jane Taylor.*

## WHAT LIGHTS THE STARS?

I've wondered, oh, so many times,
What lights the stars at night,
And now, at last I've found it out!
I know that I am right!

For only half an hour ago
A band of bright fireflies
Danced in and out among the trees,
A-searching for the skies!

And just a minute after that
The stars shone clear and bright!
Of course, the fireflies lighted them!
Now, tell me, am I right?

*—Emeline Goodrow.*

## THE NAUGHTY SHADOW

Once there was a little boy who wanted his shadow to come to him. "Come to me!" the boy said. "I want you; come to me!"

But the shadow stood still.

Then the boy ran toward the shadow, but the shadow ran away. The little boy ran faster, but the shadow ran just as fast as he did. It would not come to him.

When at last the little boy was tired and sat down to rest, the shadow sat down, too.

"If you won't come to me," said the little boy, "sit still, and I will come to you."

The little boy got up, but the shadow got up, too.

Then the little boy became angry. "Do as you please," he said. "You are a naughty shadow. I shall not ask you again to come to me."

Then the little boy turned and ran away from the shadow. He ran and ran and ran.

After he had run a long time, he looked back.

There was the little shadow, close to him.

"Oho!" said the little boy. "Now I know how to make you come to me!"

—*Russian Tale.*

## MY SHADOW

I have a little shadow that goes in and out
with me,
And what can be the use of him is more than
I can see.
He is very, very like me from the heels up
to the head,
And I see him jump before me, when I jump
into my bed.

The funniest thing about him is the way he likes to grow—
Not at all like proper children, which is always very slow;
For he sometimes shoots up taller, like an India-rubber ball,
And he sometimes gets so little that there's none of him at all.

One morning, very early, before the sun was up,
I rose and found the shining dew on every buttercup;
But my lazy little shadow, like an arrant sleepy-head,
Had stayed at home behind me and was fast asleep in bed.

*—Robert Louis Stevenson.*

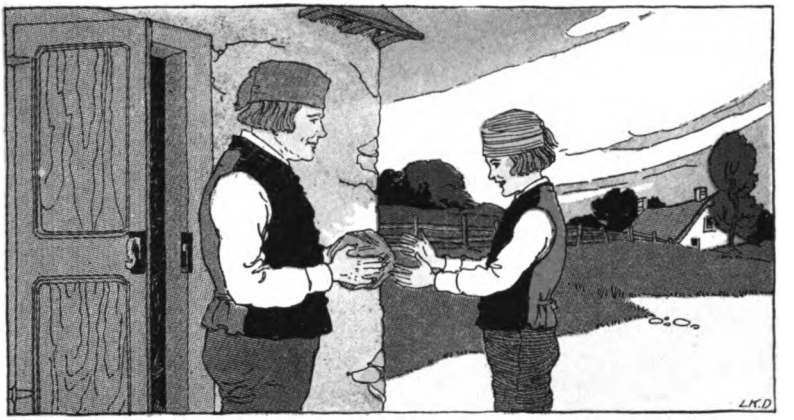
## BED IN SUMMER

In winter I get up at night,
And dress by yellow candle light;
In summer, quite the other way,
I have to go to bed by day.

I have to go to bed, and see
The birds still hopping on the tree,
Or hear the grown-up people's feet
Still going past me in the street.

And does it not seem hard to you,
When all the sky is clear and blue,
And I should like so much to play,
To have to go to bed by day?

*—Robert Louis Stevenson.*



## LUCKY HANS

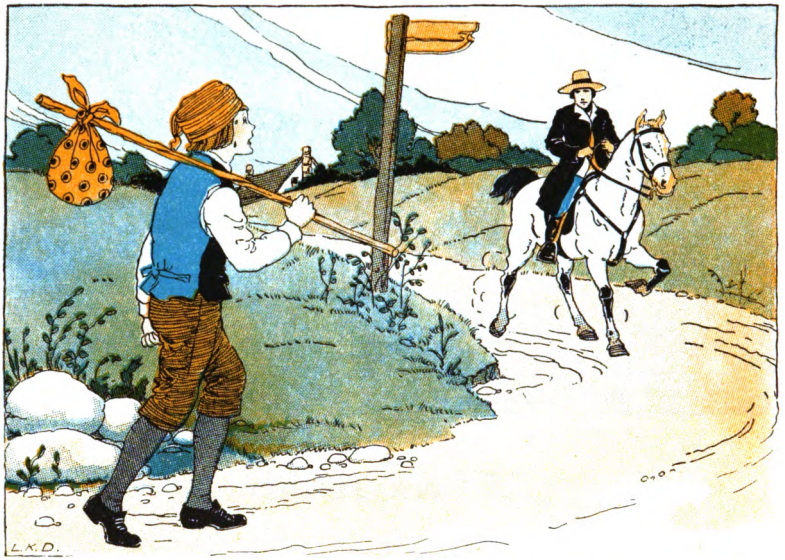
### I

Hans had been away from home for seven years. He had worked hard, and now he wanted to go home to see his mother.

His master said to him, "You have been a good boy. You may go home, Hans. You have worked hard, and I will pay you well."

So he gave Hans a piece of silver as big as his head.

"How lucky I am!" said Hans. He tied up the silver in a big cloth and put it over his shoulder. Then he started for home.



It was a hot day, and the silver began to feel heavy. Hans soon got very tired.

By and by he saw a man coming down the road. He was riding on a fine horse.

The man was so happy that he sang a song as he rode along.

"Oh, dear!" said Hans. "How tired I am! This silver is so heavy that it hurts my shoulder. I wish I had a horse! Then I could be happy, too, and sing as I rode along. If I only had a fine horse!"

The man heard Hans. "Why do you go on foot, then?" he asked.

"I go on foot because I have no horse," said Hans. "I have such a heavy load! It is only a piece of silver, but it is so heavy that it hurts my shoulder."

"Let us trade," said the man. "I will take the silver, and you may take the horse. When you want to go fast, pull the reins and say, 'Get up!' "

"I shall be glad to trade," said Hans.

So the man took the silver, and Hans got on the horse. "How lucky I am," he said. Away he rode on his horse.

Soon he wanted to go faster. He pulled the reins and said, "Get up!" Away went the horse, faster and faster. Away went Hans, too, off the horse. The horse ran away as fast as he could go.

## II

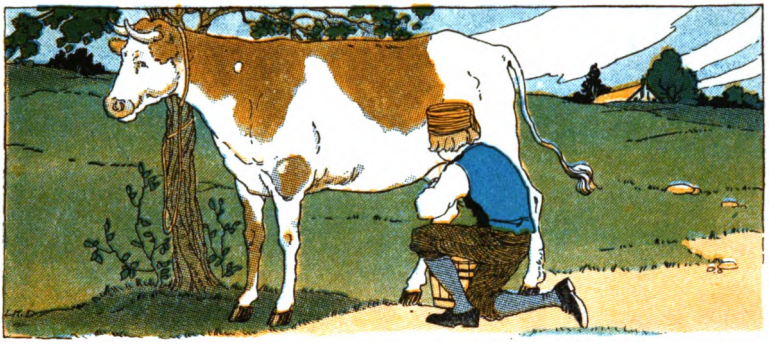
Just then another man came along. This man was driving a cow. He caught the horse and brought it back to Hans.

"How do you feel?" asked the man.

"Oh, I had a hard fall," said Hans. "No more horses for me! I wish I had your cow. I could walk slowly after her along the sunny road. I could have nice, rich milk every day."

"Let us trade," said the man. "You take the cow, and I will take the horse."

"I shall be glad to trade," said Hans.



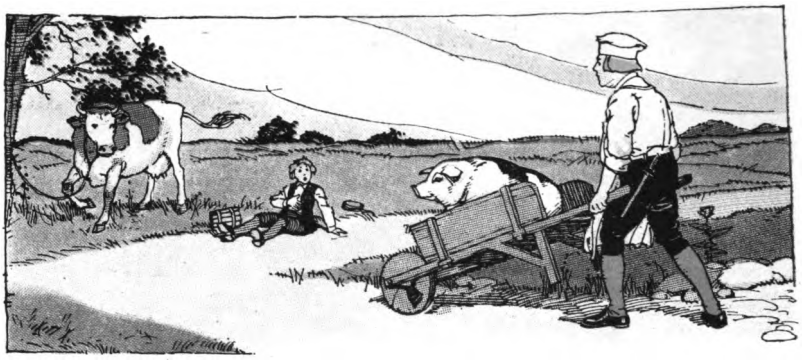
Hans clapped his hands for joy. "How lucky I am!" he said.

The man got on the horse and rode away. Hans drove the cow slowly along the road. He walked on and on and on until he got very tired.

He got thirsty, too, oh, so thirsty! "I know what to do," said Hans. "I will milk my cow and drink the milk."

So he tied the cow to a tree. Then he tried to milk her, but he could not get a drop of milk.

He tried and tried until the cow got very cross. At last she kicked Hans, and over he went in the dust.



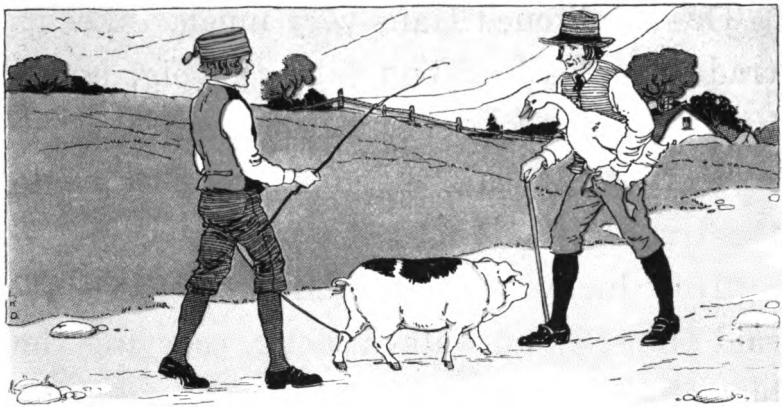
Hans lay on the ground a long time. At last a butcher came along the road. He had a pig in a wheelbarrow.

"What happened to you, my boy?" asked the man. Hans told him. "That cow will give no milk," said the butcher. "She is an old cow. She must be killed for beef."

"Oh, dear!" said Hans. "I don't like beef. I wish I had a pig. Then I could kill it and eat it. I like pork better."

"Let us trade," said the butcher. "You take the pig, and I will take the cow."

"How lucky I am!" said Hans. He gave the cow to the butcher. Then he took the pig, and tied a string around its leg.



Off he went, driving the pig. "Now my troubles are over," he said.

By and by he met a man carrying a goose. "Where are you going?" asked the man.

Hans told him about the horse and the cow. "Now I have a fine pig," said Hans.

The man shook his head. "I am sorry for you, my boy," he said. "Your pig may get you into trouble. Do you see that little town over there? It is on your way.

"A pig has been stolen there and they are looking for the thief. They will see this pig and will think it is the stolen pig. Then they will throw you into the pond."

This frightened Hans very much. "Let us trade," he said. "You take the pig, and I will take the goose."

"Very well," said the man. So they made the trade.

"How lucky I am to get rid of that pig!" said Hans, as he walked along, carrying the big white goose.

## III

When he got to the little town, he saw a scissors-grinder working and singing.

"You look happy," said Hans.

"I am happy," said the man. "A good scissors-grinder always has money in his pocket. Where did you buy that fine goose?"

"I did not buy it," said Hans. "I traded a pig for it."

"Where did you buy the pig?" asked the scissors-grinder.

"I did not buy it, either," answered Hans. "I traded a cow for it."

"Where did you get the cow?" asked the scissors-grinder.

"I traded a horse for it," answered Hans.

"Where did you get the horse?" asked the scissors-grinder.

"I traded a piece of silver for the horse," answered Hans. "The piece of silver was too heavy for me to carry."

"Where did you get the silver?" asked the scissors-grinder.

"Oh, I worked seven long years for that," answered Hans.

"You have done well," said the scissors-grinder, "but you can do better. You can always find money in your pocket."

"How can I do that?" asked Hans.

"You must be a scissors-grinder," said the man. "All you need is a grindstone."

"Let us trade," said Hans. "You take the goose, and I will take the grindstone."

"I am willing," said the scissors-grinder. So they made the trade.

"How lucky I am!" said Hans as the scissors-grinder went off with the goose.

Hans took the grindstone and walked on and on and on until he got very tired.

By and by he came to a pond. "How thirsty I am!" said Hans. He put the grindstone on the bank and stooped down to get a drink.

Just then the grindstone fell over, and into the pond it went.

Hans watched it go down, down into the water until he could see it no longer. Now he had no grindstone to carry.

Hans was as happy as he could be. "How lucky I am!" he said. "No one was ever so lucky as I."

Then he went on to his mother's house.

*—Old Tale.*

## THE LOST DOLL

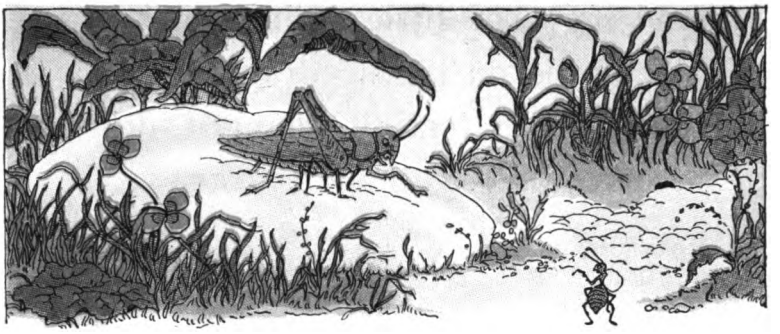
I once had a sweet little doll, dears,
The prettiest doll in the world;
Her cheeks were so red and so white, dears,
And her hair was so charmingly curled.

But I lost my poor little doll, dears,
As I played on the heath one day;
And I cried for her more than a week, dears,
But I never could find where she lay.

I found my poor little doll, dears,
As I played on the heath one day;
Folks say she is terribly changed, dears,
For her paint is all washed away.

And her arm's trodden off by the cows, dears,
And her hair's not the least bit curled;
Yet for old sakes' sake, she is still, dears,
The prettiest doll in the world.

—*Charles Kingsley.*



## THE ANT AND THE GRASSHOPPER

Once an ant and a grasshopper lived in the same field.

The ant was a great worker. In summer she laid up food for the winter. But the grasshopper was lazy and played all day.

"Why do you work so hard, friend ant?" said the grasshopper, one summer day. "I dance and sing and have a good time."

"If I play in summer," said the ant, "what shall I do for food in winter?"

"Winter is a long way off," said the grasshopper, as he went away, singing.

"Poor grasshopper!" said the ant. "He will live and learn."

At last winter came. The birds had all gone away, and snow covered the ground. How cold it was!

The ant had gone into her warm house, which was full of food. The cold could not harm her. But the poor grasshopper had no home and no food. He was stiff with cold, and he was very hungry, too.

So the grasshopper went to the ant's house.

"Will you give me something to eat?" he asked. "I have had nothing to eat for two days. The snow is so deep that I can find no food."

"Poor grasshopper!" said the ant. "In summer you sang while I was hard at work. Now you may dance for your supper."

*—Retold from a Fable by Æsop.*

## THE FOOLISH FROG

Once an ox came to a pond to get a drink of water. Some little frogs were playing on the bank of the pond. They had never seen an ox before, and they were very much frightened.

So they ran to their mother and said, "Oh, Mother, we have seen such a big animal, drinking all the water out of our pond!"

Now, the mother was a proud old frog who thought that she could puff herself up and make herself as big as the strange animal was.

"How big was this wonderful beast that you saw? Was it as big as this?" she asked, blowing and puffing herself out.

"Oh, it was much bigger than that, Mother," said the young frogs.

Then puffing and blowing with all her might, she asked them, "Was this strange animal as big as I am now?"

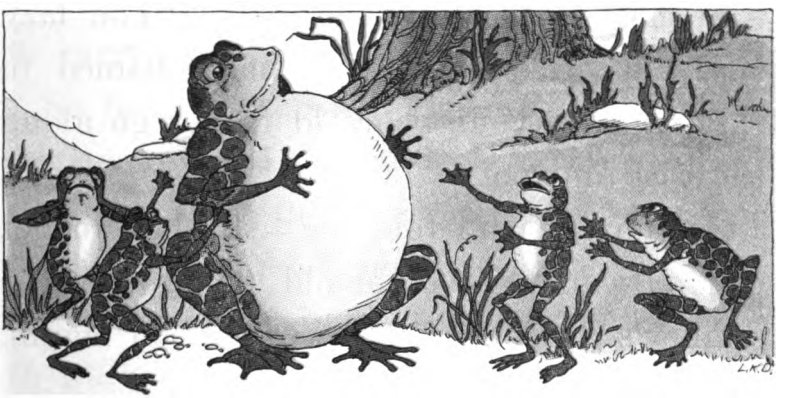
"Oh, Mother," answered the little frogs, "if you were to try till you burst, you would not be half as big as the beast that we saw drinking in the pond."

The silly old frog was so proud that she tried again and again to puff herself out still more.

But each time the little frogs told her that the strange beast was bigger than she was. At last she puffed so hard that she burst herself.

How foolish it is to try to do something that we can not do.

*—Retold from a Fable by Æsop.*



## PLEASING EVERYBODY

Once an old man and his little boy were taking a small donkey to the next town, where they wanted to sell it. They walked along the road together and drove the donkey before them.

On the way they met a man who said to them, "How foolish you are! Surely that donkey is stronger than you are. Why does not one of you get on his back and ride? Riding is easier than walking."

So the old man put the boy on the donkey's back, and they went on again.

Soon they met another man. "You lazy boy!" he cried. "Are you not ashamed to ride, and let your poor old father go along the road on foot?"

So the old man told the little boy to get off and walk. Then the old man got on the donkey's back, and they went on again, toward the town.

Then two women came along. One of them said, "Look at that selfish old man. He rides, and makes his poor little boy walk. There is room enough on the donkey's back for both the old man and the little boy."

So the old man told the boy to sit on the donkey's back behind him, and they rode along together.

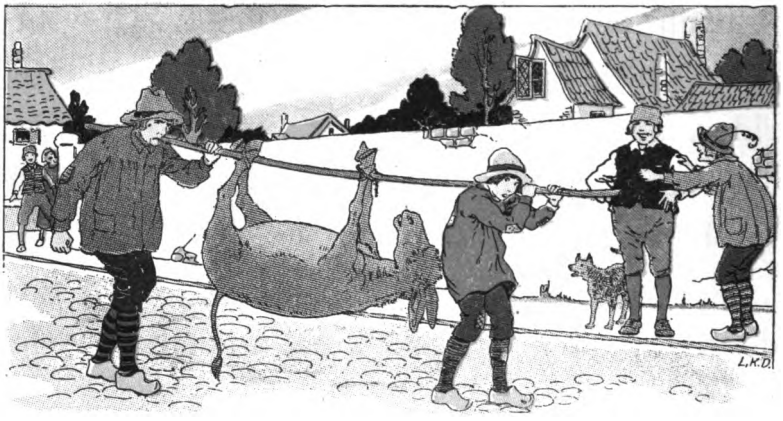
Soon they met another man, who asked them, "Is that your own donkey?"

"It is," answered the old man.

"I should not think so," said the man. "If it is your donkey, why do you give it such a heavy load? You two are better able to carry that poor little donkey than he is to carry you."

So the old man and the little boy got off the donkey and tied its legs to a pole. Then they put the pole over their shoulders, and in this way carried the donkey.

The load was so very heavy that they had to walk slowly.



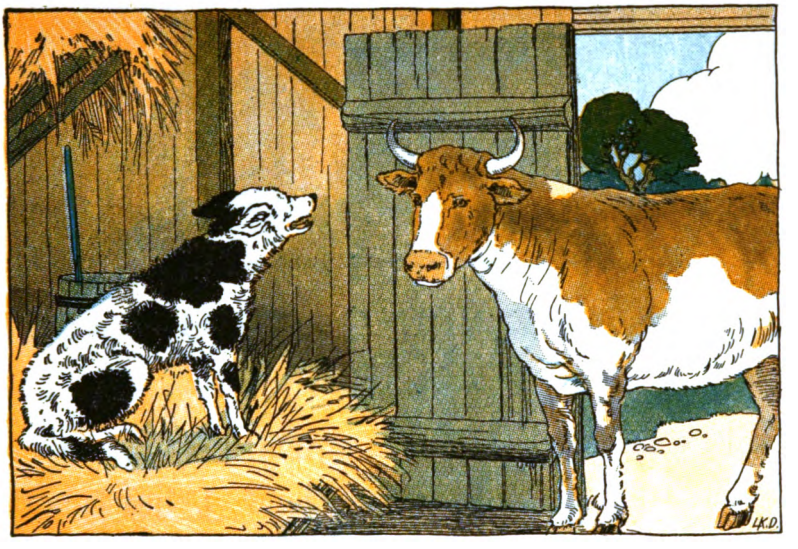
By and by they reached the town. "Ho, ho! ho, ho, ho!" laughed every one they met. "What a funny sight! Who ever saw a man and a boy carrying a donkey? Ho, ho! ho!"

The old man became very angry. He put the donkey down, untied him, and threw away the pole.

"Now I shall do just what I thought best at first," he said to the little boy. "You and I will walk, and we will drive the donkey before us."

He who tries to please everybody pleases nobody.

*—Retold from a Fable by Æsop.*



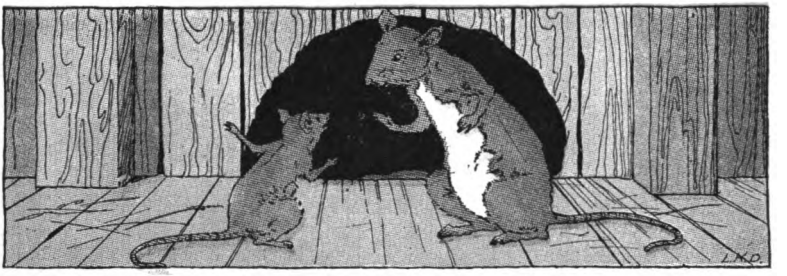
## THE DOG IN THE MANGER

A dog once lay in a manger that was full of hay.

A hungry ox came to the manger and wanted to eat the hay, but the dog barked at him and would not let him have any of it.

"You selfish old dog!" said the ox. "You ought to be made to starve the rest of your life. For you can not eat the hay, and you will not let anyone else have any."

*—Retold from a Fable by Æsop.*



## LITTLE MOUSE AND THE STRANGERS

**Little Mouse:** Squeak! squeak! squeak! Oh, Mother, Mother! I have had such a fright!

**Mother Mouse:** What has happened, Little Mouse? Where have you been?

**Little Mouse:** Oh, Mother! I was tired of our little home, so I have been out to see the world.

**Mother Mouse:** Oh, my dear child! Did you go all alone? No wonder you are frightened. Home is best for Little Mouse. Where did you go?

Little Mouse: I went to the barnyard. Squeak! squeak! It frightens me yet, when I think of it.

Mother Mouse: Tell me about it. What did you see to frighten you so?

Little Mouse: At first I was not frightened. I saw a beautiful animal who looked a little like me.

Mother Mouse: A little like you? Oh, no! There is no one like you in the barnyard.

Little Mouse: Yes, she was like me, Mother, but she was much bigger than I am. She had fur like mine, but it was much longer.

Mother Mouse: Little Mouse, you frighten me. Quick, quick! Tell me more about this animal. I am afraid I know who it was.

Little Mouse: She was lying on the grass, in the sun. She looked kind and gentle. I thought she might like little mice, so I started to go up and speak to her. She made a pleasant sound—purr-r, purr-r, purr-r!

Mother Mouse: Oh, my dear Little Mouse, that was a cat! You have been in great danger. The cat does like little mice, but she likes them to eat!

Quick, tell me! You did not try to speak to her, did you?

Little Mouse: No, Mother; I did not have time. For just then I saw a strange and dreadful animal.

Mother Mouse: Who could that be, Little Mouse? The cat is the most dreadful animal you could see.

Little Mouse: Oh, no, Mother! Listen, and I will tell you. This animal had a long, sharp nose.

Mother Mouse: A long, sharp nose? The pig has a long nose, but it is not sharp.

Little Mouse: He had a red chin that shook when he moved.

Mother Mouse: A red chin? None of the animals in the barnyard has a red chin. This must have been a strange, wild beast. Tell me more about him.

Little Mouse: He had something red on his head, too, and he had only two legs.

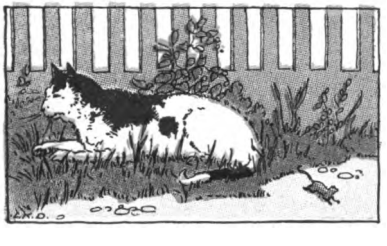
He stretched out his long neck and made a dreadful noise — Cock - a - doodle - doo! Cock-a-doodle-doo!

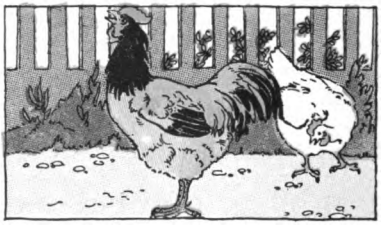
**Mother Mouse:** Oh, squee-hee-hee! Never mind if I laugh, Little Mouse. Now I know what the strange beast was. That was a cock! He has a red comb and a long beak, but he will not harm you.

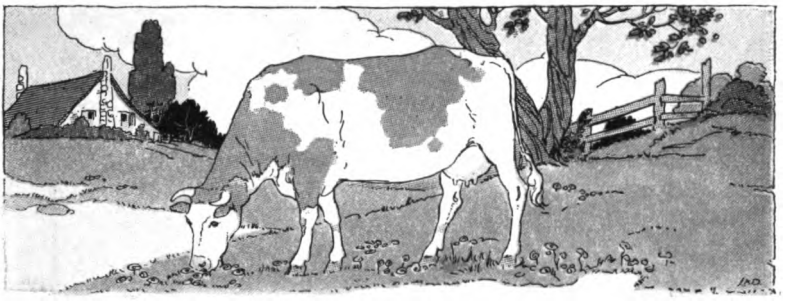
**Little Mouse:** But, Mother, how shall I tell what beasts will harm me? The cat looked so kind, and the cock looked so fierce.

**Mother Mouse:** Do not speak to strange beasts. You can not tell by their looks what they will do. Remember, Little Mouse, that good deeds are better than good looks.

*—Retold from a Fable by Æsop.*







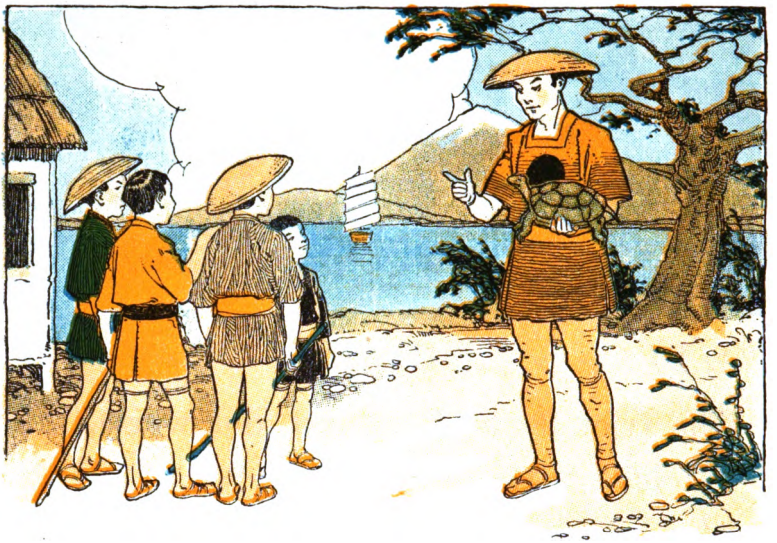
## THE COW

The friendly cow, all red and white,
I love with all my heart;
She gives me cream with all her might
To eat with apple-tart.

She wanders, lowing, here and there,
And yet she cannot stray,
All in the pleasant open air,
The pleasant light of day.

And blown by all the winds that pass,
And wet with all the showers,
She walks among the meadow grass
And eats the meadow flowers.

—*Robert Louis Stevenson.*



## TARO AND THE TURTLE

Taro was a fisherman who lived long, long ago. He was young and strong, and he could catch more fish than anybody else.

He was very kind, too. In all his life he never had teased or hurt anything.

One time when Taro had been fishing all day, he was very tired and hungry. He was going home to eat and rest.

On his way he saw some boys who had caught a turtle and were teasing it.

Taro felt so sorry for the turtle that he gave the boys some money, and they gave him the turtle. Then Taro talked kindly to the boys until they promised him not to tease animals again.

Taro stroked the turtle's back. "Poor thing!" he said. "I will take you to your home in the sea. I have heard that a turtle can live a thousand years. Do not let anyone catch you again. Then you will live a thousand years."

So Taro put the turtle into the water and went home, for he was tired.

The next morning Taro got up early and went out in his boat to fish. The sky and the sea were very blue, and the air was soft and warm.

Taro went on and on in his little boat. He passed all the other boats and went far, far out on the sea.

"Oh, I am so happy!" he said. "I wish I could live a thousand years, like the turtle."

All at once Taro heard someone calling him. "Taro! Taro! Taro!" called the voice. The voice was as clear as a bell.

Taro stood up in his boat and looked out over the water, but he could see no boats.

"Who is calling me?" he asked.

"I am calling you, Taro," said a clear, soft voice. "I have come to thank you for saving my life."

There, by the side of the boat, was the turtle that Taro had put back into the water.

"Will you come with me, Taro?" said the turtle. "I will take you to my home. It is in the Sea-King's palace at the bottom of the sea. It is always summer there."

"I am strong," said Taro, "but I can not swim so far."

"Get on my back," said the turtle.

"Oh, you are too small," said Taro. "You can not carry me. I am very sorry that I can not go. I should like to see the Sea-King's palace, and the land of summer."

Taro looked sadly at the turtle. But what did he see? The turtle was getting bigger and bigger! It grew bigger than Taro!

"Now I am not too small," said the turtle.

Taro got on its back. Down they went into the sea, through the clear water.

At last they saw a great gate and behind it the Sea-King's palace. All around it was the land of summer, where birds sang and flowers bloomed.

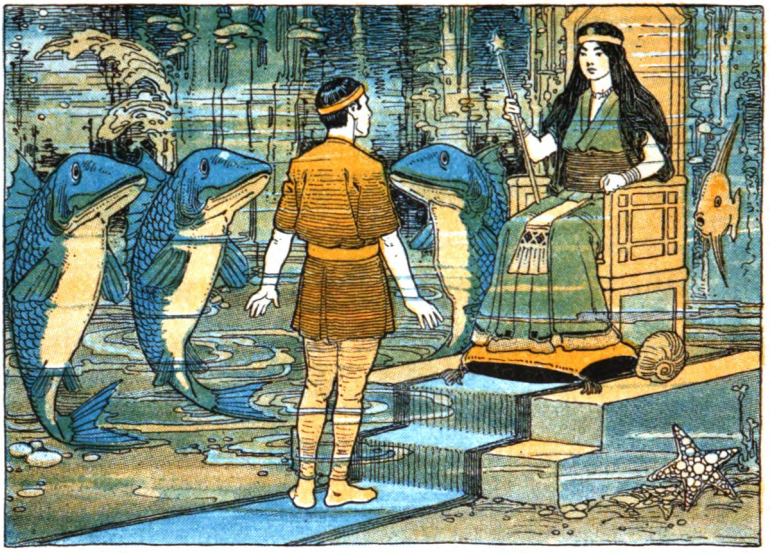
Taro and the turtle went up to the great gate. A gatekeeper stood there. He was a fish, and all his helpers were fishes.

"This is Taro," said the turtle. Then all at once the turtle was gone.

"Come with us, Taro," said the gatekeeper. "We know where to take you."

The gate opened, and Taro and the fishes went into the Sea-King's palace.

They took him to a beautiful Princess. Her dress was green, like the water, and her voice was as clear as a bell.



"Come here, Taro," she said. "I am the Sea-King's child. Yesterday you saved my life. Here in the land of summer I am a Princess. When I go to your land I change to a turtle. I was the turtle you saved.

"This morning I heard you wish you could live a thousand years. Come and live with me. I will share everything with you."

So Taro and the Princess lived a thousand years in the land of summer, under the sea.

*—Japanese Tale.*

## THE ELEPHANT AND THE MONKEY

Once upon a time an elephant and a monkey had a quarrel.

The elephant was proud because he was so strong. "See how big and strong I am!" he said. "Can you pull a tree down?"

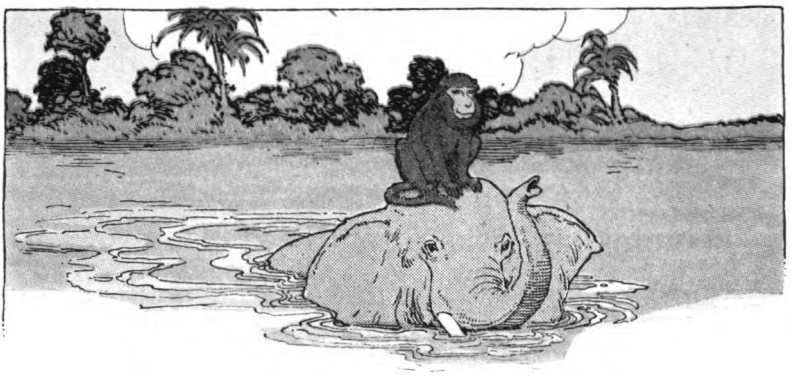
Now the monkey was proud because he was so quick. "See how fast I can run and climb!" he said. "Can you climb a tree? Can you hang by your tail from a branch?"

At last they went to a wise old owl.

"We can not agree," they said. "Tell us what you think about it. Which is better —to be strong, or to be quick?"

The owl said to them, "Do just as I tell you, so that I may find out which is better. Do you see that great fruit tree across the river? Go and pick the fruit and bring it to me."

So they went to the river, but the water was so swift that the monkey was afraid.



"Get on my back," said the elephant, proudly. "I am big and strong. I am not afraid to swim across a swift river."

So the monkey got on the elephant's back, and they soon got across the river.

On they went until they came to the tree. It was so tall that the fruit hung high above them.

The elephant tried to break the tree down, but it was too strong. He tried to reach the fruit with his trunk, but it was too high.

"Wait a minute," said the monkey, proudly. "I can climb." He ran quickly up the tree, and threw down the rich, ripe fruit.

The elephant put it into his great mouth.

Then they crossed the stream, and gave the fruit to the owl.

"Now," they said, "which is better—to be strong, or to be quick?"

"Can anyone tell which is better?" asked the owl. "Neither of you could get the fruit alone.

"It took the elephant's strength and the monkey's quickness. One crossed the stream; the other gathered the fruit."

*—A Tale from India.*

## THE BEAR WHO PLAYED SOLDIER

Once a man had a tame bear which he took from place to place. The bear could march and play ball and dance.

Children came to see the man and his tame bear. They gave money to see the bear dance.

The bear was so big and black that he looked very fierce. But he really was kind and gentle.

One night the man went to an inn to eat his supper. He thought that the bear was tied fast to a tree outside.

The inn-keeper had three little boys. The oldest was six years old, the next was four, and the baby was two.

The little boys were upstairs playing soldier. Each one had a gun, and the oldest boy had a drum. They marched round and round. The oldest boy beat the drum. They were having a fine time.

Then they heard a noise—tramp, tramp! tramp, tramp! tramp, tramp! Someone was coming upstairs. Who was it? The door opened, and the big black bear came in.

The children were so frightened that they hid in corners of the room. The big bear went to each one. He snuffed at them, but he did not hurt them.

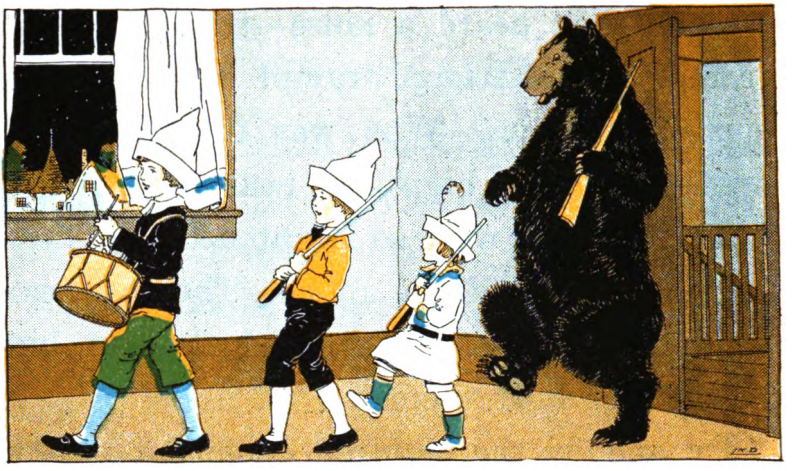
By and by the children came out of the corners and said, "This is only a big black dog."

They began to pat the bear, and then he lay down, and the baby climbed on him.

Soon the oldest boy got his drum again and began to beat it—rat-a-tat-tat! rat-a-tat-tat! rat-a-tat-too!

The bear got up on his hind legs and began to dance. "The big dog wants to play soldier," said the children. "Let us play."

So the children got their guns. The bear wanted a gun, too, so they gave him one. He knew how to hold it just right.



Then the children began to march around the room with the bear. Left, right! left, right! Rat-a-tat-tat! rat-a-tat-too!

Just then the mother of the children came in and saw the big bear. Oh, how frightened she was! She called for help, and the bear's master came running up the stairs.

"Do not be afraid of my bear," he said. "He is tame and will not hurt the children." Then he led the bear away.

"We like to play soldier with the big dog," said the baby. "Let him come again."

—*Hans Christian Andersen.*

## THE NEW VOICES

Once the birds and the beasts all grew tired of their voices.

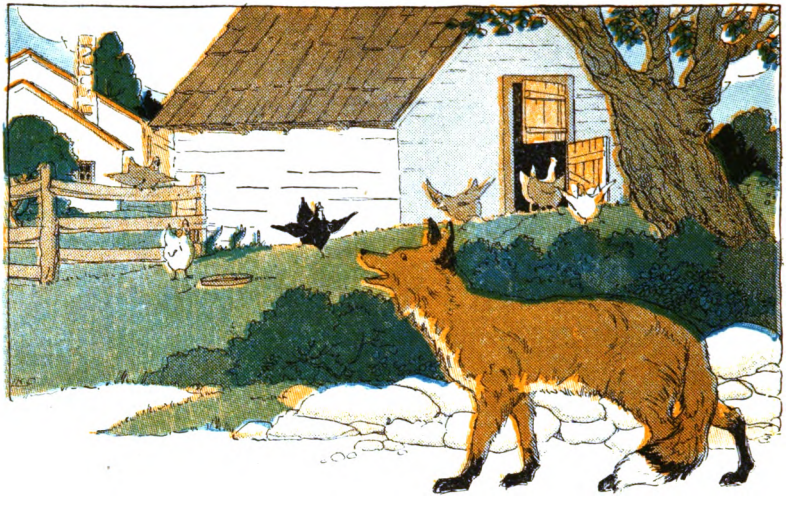
The fox said, "I want to crow like the cock." The hawk said, "I want to chirp like the sparrow." The wolf said, "I want to bleat like the sheep."

Every bird and every animal in the world wanted to change.

So they went to the Wise Man. "We are all tired of our voices," they said. "We want to change them. You are wise and know how to teach us. Will you help us to get our wish?"

"I will teach you," said the Wise Man. "But you must make good use of your new voices."

So he taught each bird and each animal how to change his voice. They all went back to their homes as happy as they could be.



Soon afterwards, the fox went to the barnyard. "Cock-a-doodle-doo! Cock-a-doodle-doo!" he called. "See this fat worm. Come and get it! Come and get it!"

When the hens heard him, they thought it was the cock. They ran to get the worm, and the fox ate them up.

Then the wolf went to the sheep-fold. "Baa-baa! baa-baa!" he called. "It is late, and I am tired. Open the door, my little lambs, and let me come in. Please do not keep me waiting."

The lambs heard him. "That is mother," they said, as they ran to open the door. Then the wolf ate them up.

The hawk went to the sparrows' nest. "Tweet-tweet! tweet-tweet!" he called. He tapped on the side of the nest.

"That is father," said the little sparrows. "He has something nice for breakfast." As soon as they put out their heads, the hawk ate them up.

Soon many beasts and birds began to do harm to each other.

Then the Wise Man was sorry that he had taught them how to get new voices. So he called them together and said, "This will never do. You must take back your own voices, because you have not made good use of your new ones.

"Everything you learn should help you to do good."

*—A Tale from India.*

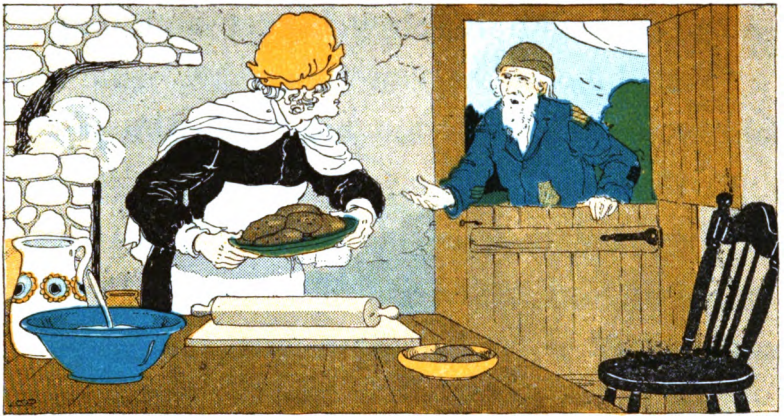
## THE SWALLOW

Fly away, fly away, over the sea,
Sun-loving swallow, for summer is done;
Come again, come again, come back to me,
Bringing the summer and bringing the sun.

When you come hurrying home o'er the sea,
Then we are certain that winter is past;
Cloudy and cold though your pathway may be,
Summer and sunshine will follow you fast.

Fly away, fly away, over the sea,
Sun-loving swallow, for summer is done;
Come again, come again, come back to me,
Bringing the summer and bringing the sun.

*—Christina G. Rossetti.*



## THE OLD WOMAN WHO WANTED ALL THE CAKES

One day an old woman was baking cakes. She wore a black dress and a little white cape. On her head was a little red cap.

A poor old man said to her, "I am hungry. Please give me one of those nice cakes."

The little old woman said, "I will bake you one little cake. That is all you may have."

So she took a small piece of dough. She rolled it and rolled it. Then she patted it and patted it, and made a small cake.

But it began to grow bigger and bigger.

"I will not give you this cake," said the old woman. "It is too big." So she put it into the oven for herself.

Then she took a tiny bit of dough. She rolled it and rolled it. Then she patted it and patted it, and made a tiny cake.

But it began to grow bigger and bigger.

"I will not give you this cake," said the old woman. "It is much too big." So she put that cake into the oven for herself, too.

Then she tried again with a tiny, tiny bit of dough, as small as a grain of wheat. She rolled it and patted it and made a cake as small as a grain of wheat.

But that cake began to grow, too. It got bigger and bigger and bigger.

"I will not give you any cake at all," said the old woman. "These cakes are all too big to give away. I want them myself."

So the old man went away, hungry, and the old woman sat down to eat the cakes.

As she was eating, she began to grow smaller. She got smaller and smaller.

She felt her nose—it was a beak! She looked at her hands—they were wings! She looked at her feet—they were claws!

She still had on a black dress and a white cape and a little red cap. But they were all feathers! She had changed to a bird.

You will see the little old woman some day. She hops up and down trees, hunting for food. She has to work hard to get it.

You will know her when you see her. You will say, "There is the black dress, and the white cape, and the little red cap."

For the old woman was changed to a woodpecker.

*—Norse Tale.*

## ROBIN'S SECRET

We have a secret, just we three,
The robin and I and the sweet cherry tree;
The bird told the tree, and the tree told me,
And nobody knows it but just us three.

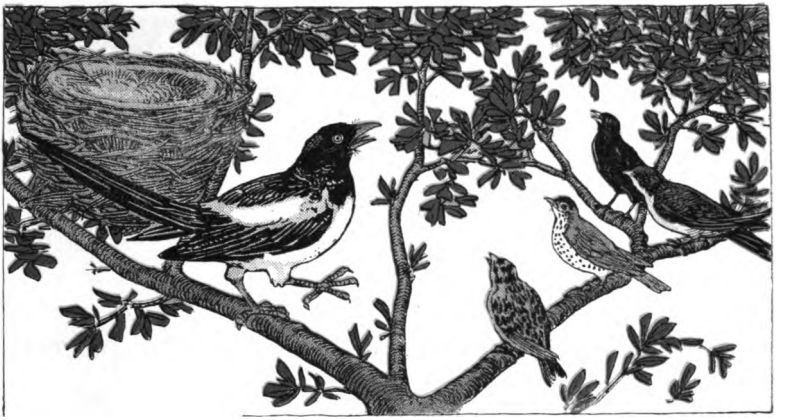
But of course the robin knows it best,
Because it built the—I shan't tell the rest;
And laid the four little—somethings—in it—
I am afraid I shall tell it every minute.

But if the tree and the robin don't peep,
I'll try my best the secret to keep;
Though I know when the little birds fly
about,
Then the whole secret will be out.

## LITTLE BIRD BLUE

Little Bird Blue, come sing us your song;
The cold winter weather has lasted so long,
We're tired of skates, and we're tired of sleds,
We're tired of snow-banks as high as our heads;
Now we're watching for you,
Little Bird Blue.

Soon as you sing, then the springtime will come;
The robins will call and the honey-bees hum,
And the dear little pussies, so cunning and gray,
Will sit in the willow-trees over the way;
So hurry; please do,
Little Bird Blue!



## THE MAGPIE'S LESSON

One spring all the birds wanted to build their nests. "The magpie knows how," they said. "Let us ask her to show us. She makes the best nest."

"Yes, come and watch me," said the magpie. "See! First I take some mud. Then I shape it like a cup."

"Oh, I see how to do it!" said the thrush.

Away she flew to build her nest. So all thrushes have a nest like a mud-cup.

"Next I get some sticks," said the magpie. "I lay them in the mud."

"Now I know all about it," said the blackbird. Away she flew to build her nest. So the blackbird's nest is nothing but mud and sticks.

"Then I take some twigs," said the magpie. "I wind them around the nest."

"That is a fine plan," said the sparrow. Away she flew to build her nest. So the sparrows always make a rough nest of twigs.

"Now I take soft feathers to make a lining for the nest," said the magpie.

"That suits me," said the swallow. Away she flew to build her nest. So the swallows all have warm nests lined with soft feathers.

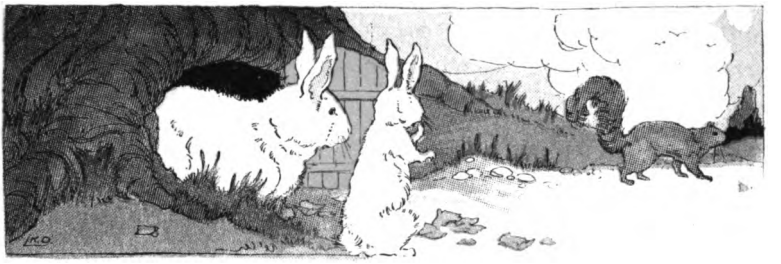
"Last, I take more mud and sticks," said the magpie, "to build the nest higher."

But none of the birds heard her. They had all gone to build their nests.

So that is why the nests of birds are not alike.

The magpie's nest is still the best of all.

*—Old English Tale.*



## THE LITTLE RABBIT WHO WANTED RED WINGS

Once a little white rabbit lived in a warm hole at the foot of an old tree. He had everything a little rabbit could need, but he was always wishing for something more.

One day when Bobbie Squirrel went by, White Rabbit said to his mother, "Oh, I wish I had a tail like Bobbie Squirrel's!"

When Mr. Porcupine went by, he said, "Oh, I wish I had needles on my back like Mr. Porcupine's!"

When Mrs. Duck went by, he said, "Oh, I wish I had feathers like Mrs. Duck's!"

His mother grew very tired of hearing him always wishing for something.

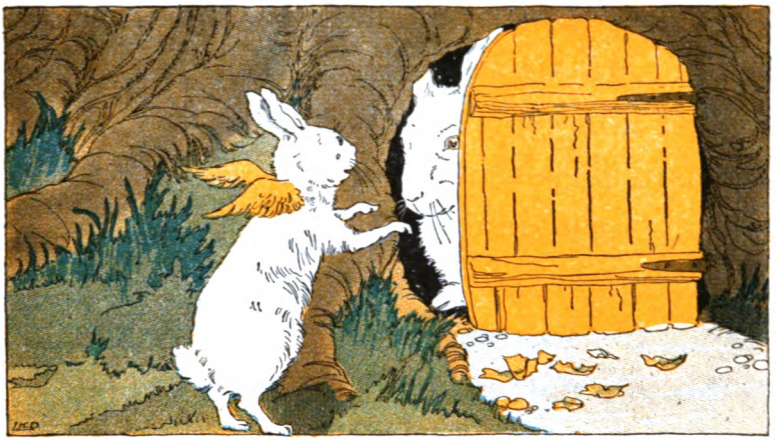
One day old Mr. Ground Hog came by and heard White Rabbit saying, "I wish, I wish, I wish."

"Why don't you go down to the Wishing Pond?" said old Mr. Ground Hog. "If you look at yourself in the water and then turn around three times, you will get what you wish for."

Without even saying good-bye to his mother, White Rabbit hopped away to look for the Wishing Pond. He hopped and hopped, until at last he found it in the cool green woods.

There he saw a little red bird sitting by the Pond, drinking some water.

As soon as White Rabbit saw the bird he began to wish again. "Oh, I wish I had red wings!" he said. Just then he looked in the Wishing Pond, and saw himself in the water. Then he turned around three times, and something queer happened. Two long red wings grew out from his shoulders!



He started at once for home to show them to his mother. But when he reached his home it was nearly dark, and the door was tight shut.

He knocked at the door, and his mother peeped out and saw him, but she would not let him come in. She did not know him, for she had never before seen a rabbit with red wings. So he had to look for some other place to sleep.

He went to many animal holes, but no one would let him come in. Nobody wanted such a queer-looking rabbit in his house.

At last he went to old Mr. Ground Hog's house. Mr. Ground Hog knew him at once, and let him come in. White Rabbit slept on the hard floor that night. It was not at all like his own soft, warm bed.

In the morning old Mr. Ground Hog said, "Don't you like red wings, White Rabbit?"

"No, no, no!" said little White Rabbit.

"Well," said old Mr. Ground Hog, "why don't you go to the Wishing Pond, and wish them off again?"

Away went White Rabbit to the Wishing Pond as fast as he could hop. He made a wish, and looked at himself in the water. He turned around three times, and off went his red wings.

How happy he was! He hopped home to his mother like the wind. She knew him this time, and let him come in at once. White Rabbit was so happy that he never again wished for anything he did not have.

—From *For the Story Teller,* by Carolyn S. Bailey.
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# THE ANIMALS THAT FOUND A HOME

## I

Once upon a time there was a ram that was being fed so that he would become fat.

One day when the man brought him food he said, "Eat all you want, poor ram. You will not be here long. Soon you will be mutton."

"I think I shall have something to say about that," said the ram. "I would rather be ram than mutton."

So he ate all the food he could. Then he put his head down and ran against the door. He struck it with his horns, and it flew open.

"Now I am free!" said the ram. "I will find my friend, the pig."

The pig was in the pen, eating from a pail full of corn. He looked very fat.

"Good-day, and thanks for your kindness last time we met," said the ram to the pig.

"Good-day, and thanks to you," said the pig. "I am very glad to see you."

"Do you know why they feed you so well?" asked the ram.

"No," said the pig; "can you tell me?"

"Well, eat all you want now, poor pig. You will not be here long. Soon you will be pork," said the ram.

"I think I shall have something to say about that," said the pig. "I would rather be pig than pork."

"Then come with me," said the ram. "We will go to the woods and build a house, and live by ourselves."

"Very well," said the pig. "This is a good time to start."

When they had gone a little way, they met a goose. The goose was very fat, too. She was eating meal as fast as she could.

"Good-day, and thanks for your kindness last time we met," said the ram.

"Good-day, and thanks to you," said the goose.

"Do you know why they feed you so well?" asked the ram.

"No," said the goose; "can you tell me?"

"Well, eat all you want now, poor goose. Soon you will be a roasted goose."

"I think I shall have something to say about that," said the goose. "I would rather be a live goose than a roasted goose. Where are you going?"

"We are going to the woods to build a house," said the ram.

"Let me go with you. I will help you," said the goose.

"Gabbling and quacking will not build a house," said the pig. "What can you do?"

"I can gather moss and fill the cracks," said the goose.

"Well, you may come with us," said the pig. "I like to be warm."

When they had gone a little farther, they saw a cock. He was eating grain.

"Good-day, and thanks for your kindness last time we met," said the ram.

"Good-day, and thanks to you," said the cock.

"Do you know why they feed you so well?" asked the ram.

"No," said the cock; "can you tell me?"

"Well, eat all you want now, poor cock. Soon you will be soup."

"I think I shall have something to say about that," said the cock. "I would rather be a cock than soup. Where are you and the pig and the goose going?"

"We are going to the woods to build a house," said the ram.

"May I go with you?" said the cock. "I will help you to build your house."

"Flapping and crowing will not build a house," said the pig. "What can you do?"

"I am early to rise and early to crow," said the cock. "I can wake you early in the morning."

"You may go with us," said the pig. "It is hard for me to wake up. You may come and crow for us.

"Early to rise,
Makes you wealthy and wise."

## II

So they all set off to the woods together and built the house.

The ram and the pig were strong. They did the hard work. The goose gathered moss and filled the cracks. The cock crowed to get them up early.

Soon the house was ready. The roof was covered with bark, and they had a snug little home. They were very happy together.

Two hungry wolves lived in the woods near by. When they first saw the little house, one of them said, "We have neighbors. I wonder what they are like."

"I will go to see," said the other. "Maybe I can get some breakfast." He went to the little house, opened the door, and walked in.

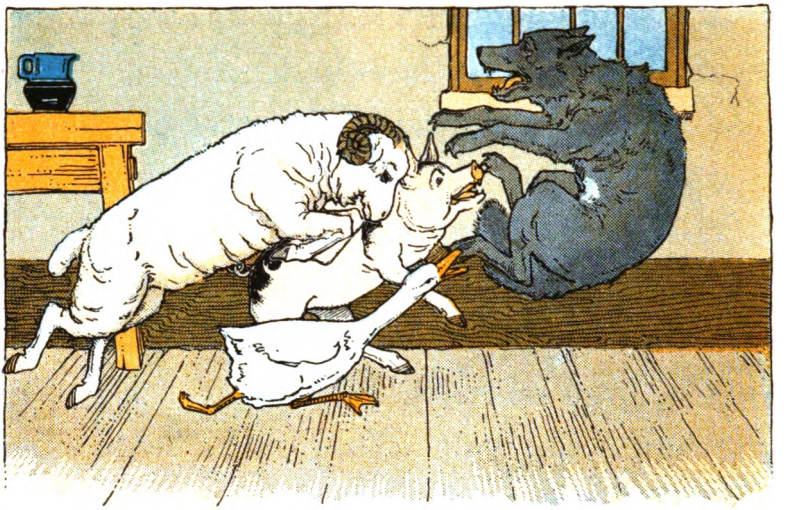
Now the ram and his friends had been expecting the wolf. They knew what kind of breakfast he liked.

As soon as he came in, the ram ran against him and struck him with his strong horns. The pig snapped and bit. The goose nipped and pecked. The cock flew up to the house-top and crowed.

They threw the wolf out of the house. He ran back to his home as fast as he could go.

"How do you like our new neighbors?" asked the other wolf.

"Our neighbors!" cried the wolf. "Nice neighbors they are! A great giant came and struck me with his head.



"Then a troll tried to eat me up, while a witch with scissors snipped off bits of my toes, and someone on the roof called out, 'Throw him up to me! Throw him up to me!' You may be sure that I will never go to that house again."

So the wolves kept away, and the ram and his friends were happy in the little home, and ate all they wanted.

"Now we can get as fat as we please," said the pig.

*—Old Norse Tale.*

# THE BELL OF ATRI

## I

Good King John lived in Atri long ago. He wished everyone to be happy. He was sorry when anyone did wrong.

One day he said, "I have a plan that will help my people. I will build a tower with a bell in it. The bell-rope shall be so long that anyone can reach it. Even little children can ring the bell.

"When anyone is in trouble he may go to the bell-tower and ring the bell. Then one of my judges must go to the bell-tower, too. He must hear what the one who rings the bell has to say.

"The judge will find out why the man is in trouble. He will learn who has harmed the man. Then he must punish the one who did wrong.

"This will teach my people to do good. They will try to be kind to each other. They will try to do no wrong to anyone."

So good King John built a great bell-tower. The bell-rope was so long that even a child could reach it. All the people thought it was a fine plan.

When anyone was in trouble he went to the great bell-tower and rang the bell.

Then the judge put on his rich robes and ran to the bell-tower. He heard what the man had to say, and found the one who had done wrong. If he thought best, he punished him.

The bell hung in the tower many years. It was rung so often that at last the rope grew thin. Then someone tied a piece of hay around it to make it stronger.

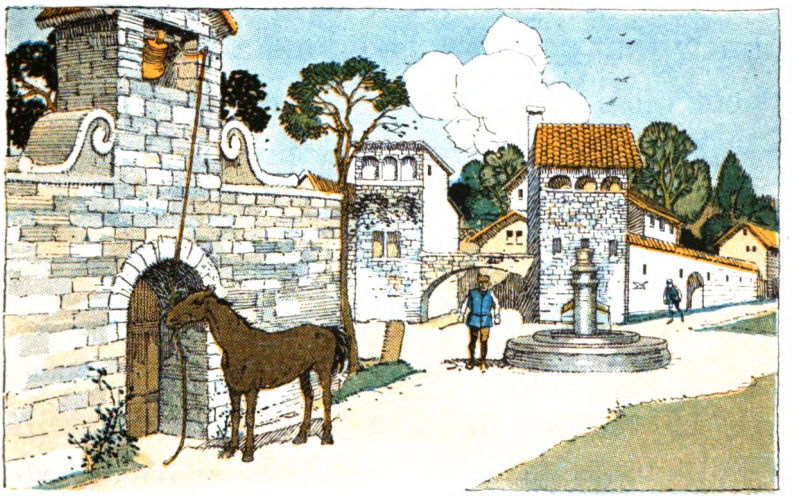
One summer day the sun shone brightly on the bell-tower. It was very hot in Atri, and all the people were indoors. Everyone was taking a rest.

All at once the bell rang. "Ding-dong! I tell of wrong! Ding-dong! I tell of wrong!" it called.

The judge waked from his nap. "Some wrong has been done," he said. "I must see who is in trouble." He put on his rich robes and went quickly to the tower. All the people ran to see who had rung the bell.

When they got to the tower—what do you think they saw?

A poor old horse was ringing the bell! He was eating the piece of hay that was tied around the bell-rope. As he ate the hay, he pulled the rope. Then the bell rang, loud and clear—"Ding-dong! I tell of wrong!"



## II

At first the judge was very angry. "I have lost my nap," he said. "I came here as fast as I could to see what poor man was in trouble. But I find only a hungry horse eating the bell-rope.

"Who put that piece of hay on the rope? Find the man who did it, and bring him to me. Take this horse away. What right has he to be here?"

Then the judge looked again at the horse. The poor beast was lame and almost blind. The judge saw that he was very thin. He knew that someone had done a wrong to the poor old horse.

"This poor horse is very hungry," said the judge. "He is almost starving. That is why he is so thin. That is why he is eating the piece of hay. Who owns this horse?"

An old man answered him.

"This horse belongs to a rich man," he said. "See, he lives in that beautiful castle.

This horse carried him when he went to war. More than once this horse has saved his master's life.

"But when the horse got too old to work, his master turned him out. Now the poor old beast goes around and picks up his food wherever he can get it.

"He has nothing to eat unless he finds it for himself, and so he is hungry almost all the time."

The judge was very angry when he heard that such a brave horse had a bad master.

"This poor horse is in trouble," he said. "He did well to ring King John's bell. Bring his master to me."

So the master was brought to the judge.

"Why have you left this poor horse to starve?" said the judge. "Did he not work for you as long as he could? Did he not save your life many times?"

The master hung his head in shame. He had not a word to say.

"You must care for this poor beast as long as he lives," said the judge. "You must let him go back to his stable, and you must give him all the food he needs."

All the people clapped their hands.

"The poor horse will never be hungry again," they said. "How glad we are."

They led him back to his stable.

"There is no bell like the bell of Atri," said the people. "It helps all who are in trouble. Even a horse may ring it."

*—Italian Tale.*

# THE SUMMER-MAKER

## I

Once upon a time there was only one season in the whole year, and that season was winter.

Years and years went by, but it was always cold. Snow covered the ground, and ice covered the rivers. The trees were always bare. There were no leaves to dance and to play in the wind. There were no birds to sing, and no sweet flowers to bloom.

Ojeeg was a little Indian boy who lived in this land of snow. Big Hunter was his father.

Big Hunter did not mind the cold. He often went hunting and brought home a deer or a bear, to make a feast for his friends and for little Ojeeg.

Now, Ojeeg loved to hunt, too. He had a little bow and arrow, and often went out to hunt for food.

But he never could go far. He was a very little boy, and his small fingers always got numb with the cold. Then he could not use the bow and arrow, so he had to go back to the wigwam.

He often cried because he had brought back no food. All the big Indian boys laughed because Ojeeg could not keep his little hands warm.

Ojeeg got very tired of this. One day he said to himself, "I am going to ask my father to make summer.

"Grandmother told me all about summer. She says father can use magic and can make summer if he will. Then I can stay out of doors all day. I can learn to be a big hunter."

That night Big Hunter came back to the wigwam with a fine bear.

Little Ojeeg went to meet his father. His eyes were full of tears.

"Father, help me," he said. "I am tired of the cold and the snow. It makes my fingers so numb that I can not hold the bow and arrow.

"I want to hunt all day long, as you do. I want to bring home food for my mother."

His father smiled, for he was very fond of his little son.

"How can I help you?" he said. "You must learn to wait. You will grow, and your hands will get big and strong. Then they will not get so cold."

"I do not want to wait," said little Ojeeg. "I want you to make summer. Grandmother says you can. Do make summer, for me. Oh, do, Father, do! Then I can be a big hunter like you."

Big Hunter thought a long time. "It will be very hard to do what you ask," he said, "but I will try."

## II

So Big Hunter made a great feast. He roasted a bear, and asked three of his friends to come to the feast.

Then he told them about little Ojeeg and his troubles.

"Will you go with me to make summer for him?" he asked.

"We will go," they said. "Then Ojeeg can hunt all day long. He will bring home a bear and make a feast for us."

Big Hunter and his three friends, Otter, Beaver, and Badger, started on their long journey.

On and on they went, for many, many days, until they came to a high mountain. It almost touched the sky, it was so high.

Big Hunter and his friends climbed to the very top.

"We must make a hole in the sky," said Big Hunter. They stretched out their hands, but they could not reach the sky.

"We must jump," said Big Hunter. "Otter, you are a great jumper. You must try first."

So Otter jumped as high as he could, but he could not reach the sky. He fell back and rolled down the mountain.

"That is enough for me," he said. "I shall not try such a jump again." He ran home as fast as he could go.

Then it was Beaver's turn. He took a deep breath. Then he jumped—oh! how he jumped! But he could not reach the sky.

He had such a hard fall that he lay very still on the mountain-top.

"We must try another way," said Big Hunter to Badger. "You stand on the very top of the mountain, and I will climb upon your shoulders. Then I will jump."

So Badger stood like a rock. Then Big Hunter climbed on the strong shoulders of his friend.

Then he jumped! No one had ever jumped so high before. He touched the sky!

He fell back, but Badger caught him in his strong arms. Big Hunter jumped again, and beat at the sky with his fists.

This time he made a little hole in the sky, and a warm breeze came through it.

Once more Big Hunter climbed on to the shoulders of his friend. Once more he gave a great jump.

This time he struck such a mighty blow that the sky opened.

Then down through the great hole rushed the birds and the soft, warm winds and summer, beautiful summer!

Away they went to the cold land of snow, where little Ojeeg waited.

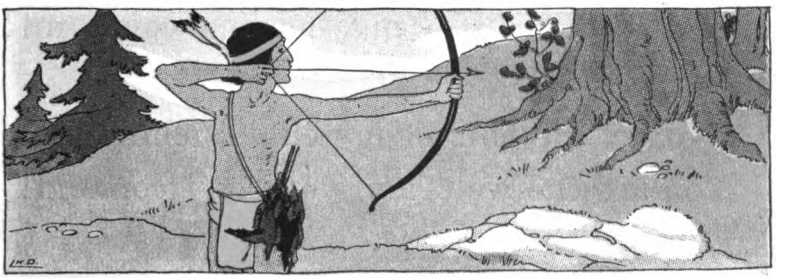
The soft, warm air melted the snow and ice. Little brooks began to run over the stones. Rivers flowed and sparkled in the sun. Leaves came out on the trees. Flowers bloomed, and birds sang.

Then little Ojeeg hunted and fished as much as he wanted, and brought food home to his mother. He made a great feast for the Summer-Maker and his friends.

Little Ojeeg learned to be a great hunter, like his father, and the big boys laughed at him no more.

Ever since that time summer always comes once a year.

*—Indian Legend.*



# THE THREE PIGS

## I

Once three little pigs said to their mother, "We are big enough to earn our own living. Let us get something to do."

"Very well," said Mother Pig. "But look out for the wolf!"

So they set out to earn their living.

The first pig met a man with some straw.

"Please give me some of that straw," said the little pig. "I want to build a house."

So the man gave him some straw, and the little pig built a straw house.

Along came the wolf. He knocked at the door, rap, rap, rap, and the little pig went to the window and looked out.

"Little pig, little pig, let me come in!" said the wolf.

"No, by the hair of my chinny chin chin.

You are the wolf, and you can't come in!" said the little pig.

"Then I'll huff and I'll puff, and I'll blow your house in," said the wolf.

So he huffed and he puffed, and he blew the house in. Then he ate up the little pig.

The second little pig met a man with some sticks.

"Please give me some of those sticks," said the little pig. "I want to build a house."

So the man gave him some sticks, and the little pig built a house of sticks.

Along came the wolf. He knocked at the door, rap, rap, rap. The little pig went to the window and looked out.

"Little pig, little pig, let me come in!" said the wolf.

"No, by the hair of my chinny chin chin.

You are the wolf, and you can't come in!" said the little pig.

"Then I'll huff and I'll puff, and I'll blow your house in," said the wolf.

So he huffed and he puffed, and he puffed and he huffed, and he blew the house in. Then he ate up the little pig.

II

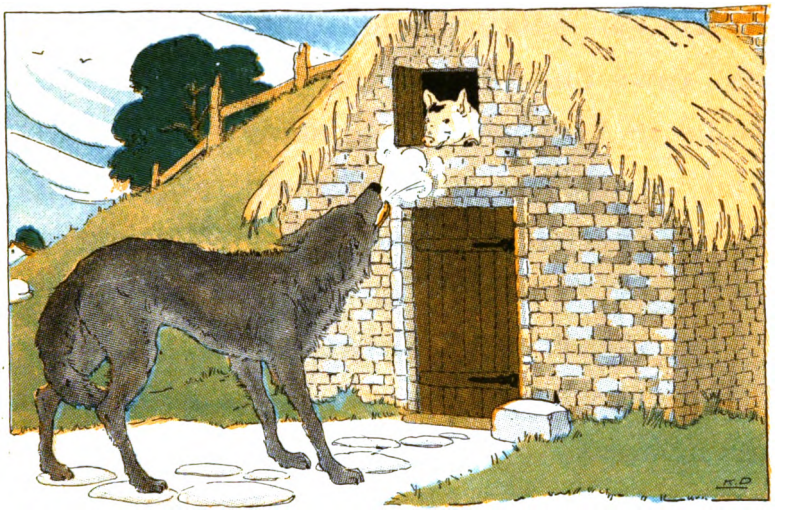
The third little pig met a man with some bricks.

"Please give me some bricks," said the little pig. "I want to build a house."

So the man gave him some bricks, and the little pig built a brick house.

Along came the wolf. He knocked at the door, rap, rap, rap. The little pig went to the window and looked out.

"Little pig, little pig, let me come in!" said the wolf.



"No, by the hair of my chinny chin chin. You are the wolf, and you can't come in!" said the little pig.

"Then I'll huff and I'll puff, and I'll blow your house in," said the wolf.

So he huffed and he puffed, and he huffed and he puffed, and he puffed and he huffed, but he could not blow the house in.

Then he said, "Little pig, do you want some turnips?"

"I like turnips very much," said the little pig. "Where are they?"

"Do you see that field?" said the wolf. "It has rows and rows of juicy turnips. I will come in the morning to show you the way, and we will get some of them for dinner."

"What time will you come?" asked the little pig.

"At six o'clock," answered the wolf.

But the little pig got up at five o'clock, and went to the field. He got a basket full of juicy turnips. Then he ran home.

At six o'clock along came the wolf.

"Little pig, are you ready?" he called.

"Oh, I went to the field at five o'clock," said the little pig. "I have a pot full of turnips on the fire. Don't you smell them?"

The wolf was angry, but he said, "Little pig, I know where there is an apple tree."

"Where?" asked the little pig.

"Do you see that garden?" said the wolf. "The apples are there, all red and ripe and ready to eat. I will come for you in the morning, and we will get some for dinner."

"What time will you come?" asked the little pig.

"At five o'clock," said the wolf.

But the little pig went to the garden at four o'clock and climbed the apple tree. He filled his basket with apples.

Just then, along came the wolf.

"Oho! I have you now!" he shouted.

The little pig was very much frightened, but he looked down and said, "These apples are so good that I will throw you one."

He threw an apple as far as he could. While the wolf was running to pick it up, the little pig jumped out of the tree and ran home with his basket of apples.

III

The next day the wolf came again. He said, "There is a fair in the town. Will you go there with me in the morning?"

"Oh, yes," said the little pig. "I will go to the fair. I need a churn. I will buy it at the fair. What time will you come for me?"

"At four o'clock," said the wolf.

But the little pig got up at three o'clock and went to the fair. He bought a fine churn.

"Now I will make nice yellow butter," he said to himself. "But I must hurry home before the wolf comes."

When he got to the top of the hill, he saw the wolf coming up. The little pig was very much frightened.

"What shall I do?" he said. "There is nothing to hide in except this churn."

So he got into the churn. Then the churn began to roll down the hill. Round and round and round it rolled.

When the wolf saw it coming he said, "What strange beast is this?"

He was so frightened that he turned and ran home, and the little pig was safe.

The next day the wolf came again.

"Did you go to the fair yesterday?" asked the little pig.

"No," said the wolf. "I was going to the fair, but I met a big round thing. I do not know what it was, but it looked like a strange beast.

"It rolled down the hill and frightened me so that I ran home."

"Oho! I frightened you, did I?" said the little pig. "That round thing was my churn. When I saw you I got into it and rolled down the hill."

The wolf was so angry that he said, "I will come down the chimney and eat you."

When the little pig heard this, he made a fire and put on a pot of water to heat. He took the lid off the pot when the wolf came down the chimney. The wolf fell into the pot, and after that he never again came to visit the little pig.

*—English Tale.*

# THE HOUSE IN THE WOODS

## I

Once there was a poor wood-cutter who had a wife and three little girls.

He went into the woods every day to cut down trees. It was very hard work.

One day he said to his wife, "I shall be gone all day, for I must go a long way into the woods. I want our oldest girl to bring me a warm dinner."

"She might lose her way," said the mother.

"No, no!" said the father. "I will take a bag of grass seed with me. I will drop the seeds to show the way."

So the father went into the woods, and he dropped the seed to show the way.

At noon the oldest girl went to find him. She took some bread and a pail of hot soup.

She looked for the grass seed to show the way, but the blackbirds had eaten it all up. On and on she went. By and by, night came, and it was very dark in the woods.

"I am afraid!" she said. "I cannot find father, and I do not know the way home. I do not want to stay in the woods all night. What shall I do?"

All at once she saw a light shining through the trees. "That must be a house," she said. "I will knock at the door and say that I am lost. Maybe I can stay all night."

So she walked on toward the light until she came to a tiny house.

Tap! tap! tap! she knocked at the door. "Come in!" said a gruff voice. She lifted the latch and went in.

An old woman was sitting in the room. There was a bright fire on the hearth. A cock, a hen, and a speckled cow were lying before it.

"If you please," said the oldest girl, "I have lost my way. It is very dark in the woods. May I stay here all night?"

The old woman turned to the cock, the hen, and the speckled cow.

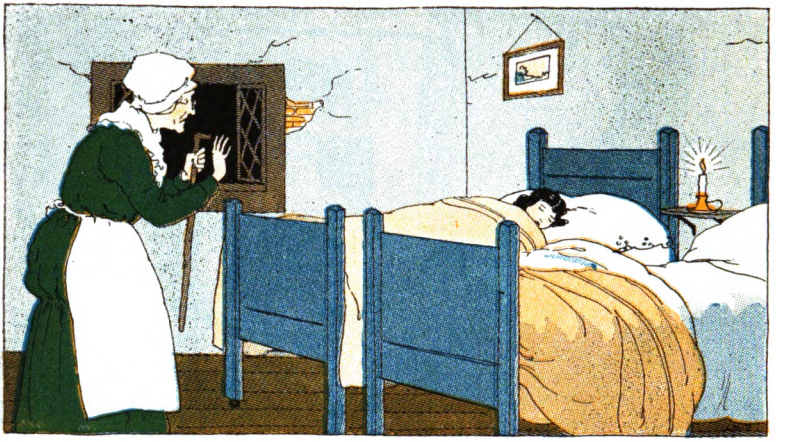
"Shall we let her stay?" she asked.

The cock crowed, the hen clucked, and the speckled cow said, "Moo!"

The old woman knew what they meant. She said, "You may stay, but you must work. Go into the kitchen and get us some supper."

The oldest girl did not want to work, but she went into the kitchen.

She made a dish of stew, and gave some to the old woman. She ate the rest, but she forgot to feed the cock, the hen, and the cow.



Then she said, "I am sleepy. I want to go to bed."

"You must make the beds first," said the old woman. So she led her upstairs.

The oldest girl made her own bed, but she forgot to make the old woman's bed. Then she lay down and went to sleep.

By and by the old woman came upstairs. Her bed was not made, and she found the oldest girl asleep.

Then the old woman opened a large door in the floor. Bump! the oldest girl, the bed, and all, fell down into the cellar.

## II

That night, when the wood-cutter got home, he was tired and hungry. "Where is our oldest girl?" he said. "I have had no dinner."

"I sent her with some hot dinner for you," said the mother, "but she did not come back. I am afraid she is lost."

"She will come home in the morning," said the wood-cutter. "She will find a place to sleep. The second girl must bring my dinner tomorrow."

"She might lose her way, too," said the mother.

"No, no!" said the wood-cutter. "I will take a bag of wheat, and drop some of it to show the way. It is larger than grass seed, and she can see it better."

So the next day the father went into the woods. He dropped the wheat as he went, but the birds ate it all up, so the second girl could not find the way.

She went on and on until it was dark. She heard the owls hoot and she was afraid.

Then she saw the same light shining through the trees that her older sister had seen, and she found the same tiny house. She went in and asked the old woman if she might stay all night.

The old woman turned to the cock, the hen, and the speckled cow. "Shall we let her stay?" she asked.

The cock crowed, the hen clucked, and the speckled cow said, "Moo!"

So the second girl stayed all night. She went into the kitchen and cooked some supper, but she forgot to feed the cock, the hen, and the speckled cow.

Then she went upstairs and made her bed, but she was like her sister, and forgot to make the old woman's bed.

So the door in the floor opened, and bump! the second girl, the bed, and all, fell down into the cellar.

## III

In the morning the wood-cutter said, "Our second girl must have lost her way, too. I have had no dinner for two days. Our youngest girl must bring my hot soup and bread today."

"She may lose her way, too," said the mother. "I have lost two girls! I cannot let her go!"

"No, no!" said the wood-cutter. "I will take a bag of peas with me this time. I will drop the peas to show the way. They are bigger than wheat, and she will be sure to see them. Then she will find the way."

So the wood-cutter went into the woods. He dropped the peas to show the way, but the birds ate them all up. The youngest girl could not find the way.

She went on and on until it was dark. Then she saw the light shining through the trees and she found the tiny house. She knocked on the door, as her sisters had done.

The old woman opened the door as she had done for the two older sisters.

The youngest girl spoke kindly to the cock, the hen, and the speckled cow. She went close to them and patted them. Then she went into the kitchen and cooked the old woman's supper.

Now the youngest girl was kind-hearted, and she would not eat until the cock, the hen, and the speckled cow had been fed. She brought corn for the cock and the hen, and an armful of hay for the speckled cow.

Then she brought a pail full of cool water for them, and they drank as much as they wanted.

Then the youngest girl ate her supper. After supper she went upstairs to make the old woman's bed. She shook the bed well, and put clean sheets upon it. Then she made a bed for herself, and soon fell fast asleep.

## IV

When she waked up, the sun was shining, and everything was changed.

She was in a beautiful room!

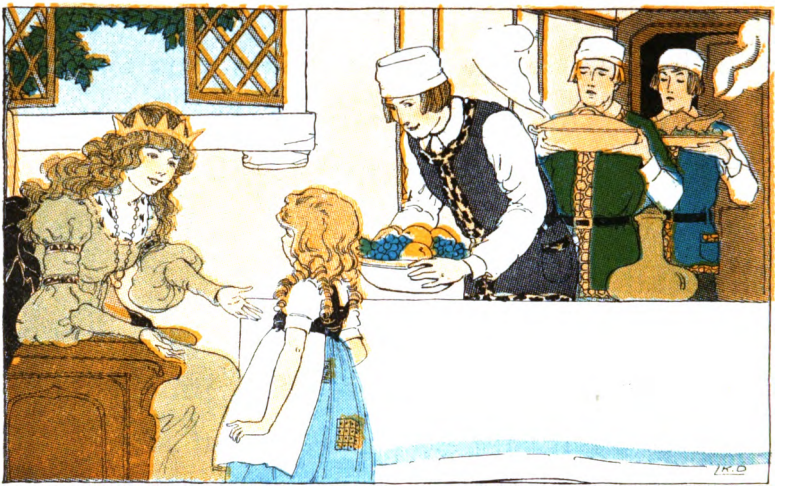
The bed was made of ivory, and the chairs were all made of gold.

"Oh, oh!" she said. "This must be a dream. I shall wake by and by." She pinched herself to see if she was asleep, but she found that she was wide awake.

"I must get up and cook the old woman's breakfast," she said. "I must feed the cock, the hen, and the speckled cow."

She ran downstairs and found herself in a wonderful room. In the center of the room was a great table. Someone was sitting at the table, but it was not the old woman. It was a beautiful Princess!

There was a bright fire on the hearth. The cock, the hen, and the speckled cow were not lying by the fire, but three servants were bringing in dishes of food.



The youngest girl was so surprised that she did not know what to do.

"Come to me, dear little girl," said the Princess, "and I will tell you all about it. My father is a king. A witch changed me into an old woman, and my castle into a tiny house. She changed my three servants into a cock, a hen, and a speckled cow.

"No one could change us back but a kind girl. You were kind. You cooked my supper and made my bed. You did not forget the cock, the hen, and the speckled cow.

"So last night we were all changed back again. We were changed because you were kind to us. I am a Princess again, and the cock, the hen, and the speckled cow are servants.

"We are all happy again. You must live with us, and we will make you happy, too."

"But I must go home now," said the youngest girl. "My father and mother will be sad. I must help them find my sisters who were lost in the woods."

"Do not run away," said the Princess. "I will go with you, and I will help your father and mother. Then I will take you to live with me. But first let us find your sisters. Come with me."

So she opened the cellar door. Out came the oldest girl and the second girl. How happy they were to see their sister! Then they all went together to the wood-cutter's house.

*—Old Tale.*

# THE LAD WHO WENT TO THE NORTH WIND

## I

Once there was a woman who was very poor. One day she sent her only son to the pantry to get some meal.

As the lad got the meal, along came the North Wind, puffing and blowing. He caught up the meal, and away it went through the air.

Then the lad went back to the pantry for some more meal. Along came the North Wind again. He caught up the meal with a puff, and away it went again.

The lad went back the third time for some meal, and the third time the North Wind puffed it away.

Then the lad became angry. "I will go to the North Wind and make him give me back my meal!" he said.

He walked and walked, until at last he came to the North Wind's house.

"Good-day, North Wind!" said the lad.

"Good-day!" said the North Wind, in a gruff voice. "What do you want?"

"I want you to give me back the meal you took from me," said the lad. "We are poor, and we need it."

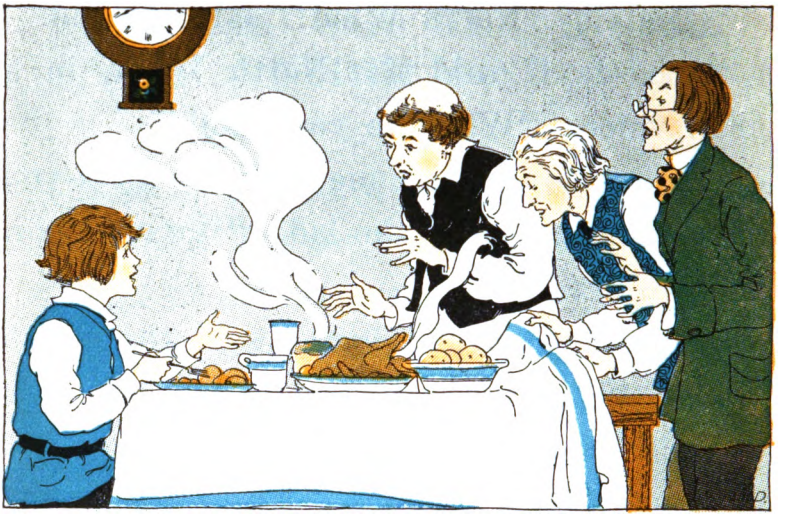
"Your meal is not here," said the North Wind. "But since you are poor, I will give you this cloth. When you want food, you must say, 'Cloth, spread yourself. Serve up some good things to eat.' Then you will have all the food you want."

"Thank you, North Wind," said the lad. "That is better than the meal."

So he set out for home.

The way was so long that he could not get home in one day. When evening came, he went to an inn to stay all night.

"How hungry my long walk has made me!" he said to himself. "I will put my cloth on the table, as the North Wind told me to do."



Then he said, "Cloth, spread yourself. Serve up good things to eat."

The cloth did as it was told, and the lad had a fine supper. All the people in the inn said, "What a wonderful cloth!" The innkeeper said to himself, "I should like to have this cloth."

So when the lad was asleep he took it away, and put another cloth in its place. It looked just like the cloth from the North Wind, but it could not serve up even a dry crust.

In the morning the lad took the cloth, and went off with it. That day he got home to his mother.

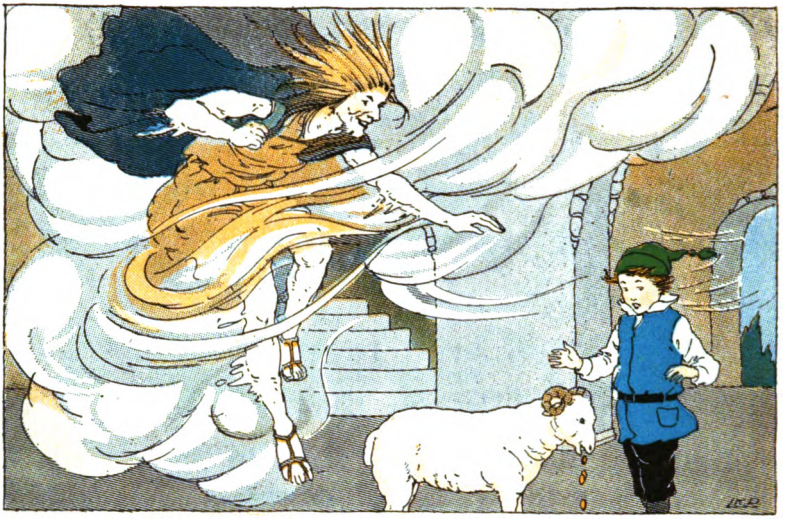
"Where have you been, and what is that cloth which you are bringing home with you?" asked his mother.

"Oh, I have been to the North Wind's house. I went to get the meal back," said the lad, "but he told me that he did not have our meal.

"He gave me this cloth, instead. Whenever I say, 'Cloth, spread yourself. Serve up good things to eat,' I get all the food I want."

"That may be true," said his mother. "But I shall not believe it until I see it with my own eyes."

So the lad laid the cloth on the table and said, "Cloth, spread yourself. Serve up good things to eat." But the cloth did not serve up even a dry crust. The lad was so surprised that he could not say a word. How his mother laughed at him!



## II

"I must go to the North Wind again," said the lad. Away he went.

"What do you want now?" said the North Wind, when the lad knocked at his door.

"I want my meal," said the lad. "This cloth is not worth a penny."

"I have no meal," said the North Wind, "but I will give you this ram. It makes money. Just say, 'Ram, ram! make money!' Then you shall have all the gold you want."

"That is better than meal," said the lad.

So off he went, and he stayed at the inn that night, too. After supper he wanted to see if the North Wind was right.

As soon as he said, "Ram, ram! make money!" he had all the gold he wanted.

When the inn-keeper saw the ram making money, he said to himself, "I want that ram." He had a ram that looked just like this one, so he took the lad's ram and put his own ram in its place.

In the morning the lad went away. When he got home he said to his mother, "After all, the North Wind is a good fellow. Now he has given me a ram that can make gold. I say, 'Ram, ram! make money!' Then I have all the gold I want."

"That may be true," said his mother. "But I shall believe it when I see the gold."

"Ram, ram! make money!" said the lad. But the ram did not make even a penny. The lad's mother laughed at him this time, too.

So the lad went to the North Wind again.

"I want my meal," he said. "The ram you gave me is not worth a penny."

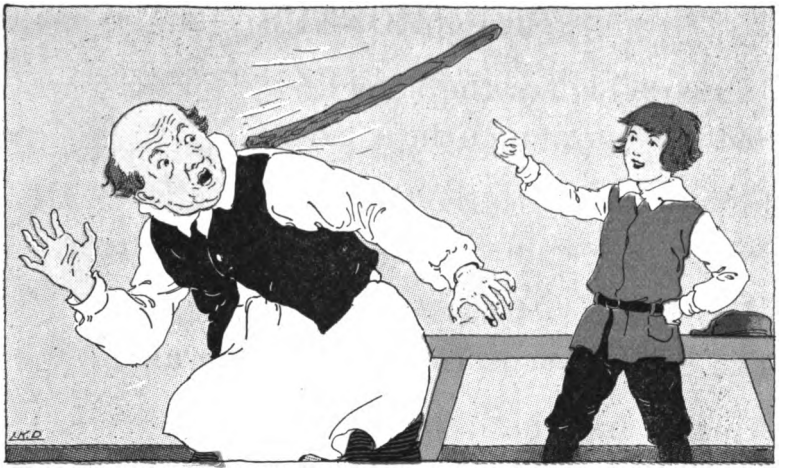
"I have no meal," said the North Wind. "I have nothing to give you except this old stick. When you say, 'Stick, stick! lay on!' it will lay on. When you want it to stop, you must say, 'Stick, stick! stop!' "

So the lad took the stick, and went to the inn again. He said to himself, "I think I know who has my cloth and my ram. I will see if I can get them back."

So he lay down on a bench. "I will keep so still that I shall seem to be asleep," he said. "But I will keep a very close watch."

By and by the inn-keeper saw the stick. He said, "I have a wonderful cloth and a wonderful ram. Perhaps this is a wonderful stick. I think I will take it."

So he went away and found a stick that looked like the stick from the North Wind. Then he came back to change the two sticks.



Then the lad said, "Stick, stick! lay on!"

The stick began to beat the inn-keeper. He jumped over tables and benches, but he could not get away from the stick.

"Lad, lad, stop the stick!" he cried. "You shall have your cloth and your ram."

So the lad said, "Stick, stick! stop!"

Then he took the cloth and the ram and the stick, and went home.

He said, "The North Wind has paid me well for my meal. This time my mother cannot laugh at me."

*—Norse Tale.*

## THE MONTHS

January brings the snow;
See the snow men in a row.

February days are longer;
Nights are cold, and winds are stronger.

March brings breezes loud that shake
The little flowers to make them wake.

April brings both sun and rain
To make the whole world green again.

May brings songs of bird and bee,
Joy for you and joy for me.

June brings buttercups and roses;
See her hands all filled with posies.

Hot July brings cooling showers
For thirsty fields and trees and flowers.

August days are full of heat;
Then fruits grow ripe for us to eat.

September brings the golden-rod
And milkweed flying from its pod.

In October, nuts are brown,
And yellow leaves fall slowly down.

November brings the chilly rain,
Whirling winds, and frost again.

Cold December ends the year
With Christmas tree, and Christmas cheer.

*—Adapted from Mother Goose.*

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## WHO HAS SEEN THE WIND?

Who has seen the wind?
  Neither I nor you;
But when the leaves hang trembling,
  The wind is passing through.

Who has seen the wind?
  Neither you nor I;
But when the trees bow down their heads,
  The wind is passing by.

*—Christina G. Rossetti.*

## COME, LITTLE LEAVES

"Come, little leaves," said the wind one day,
"Come o'er the meadows with me and play;
Put on your dresses of red and gold;
Summer is gone, and the days grow cold."

Soon as the leaves heard the wind's loud call,
Down they came fluttering, one and all;
Over the brown fields they danced and flew,
Singing the glad little songs they knew.

Dancing and whirling, the little leaves went;
Winter had called them, and they were content.
Soon fast asleep in their earthy beds
The snow laid a white blanket over their heads.

*—George Cooper.*

## THE LEAF THAT WAS AFRAID

One day the wind was talking to a little leaf. He made her sigh and cry as leaves sometimes do when the wind is about.

"What is the trouble, little leaf? Why do you cry?" asked the twig on which the leaf grew.

"The wind told me," said the leaf, "that some day he would blow me away from you." Then she sighed again.

The twig told the branch, and the branch told the tree. The tree laughed and said, "Do not be afraid, little leaf. You need not go until you want to."

Then the leaf stopped crying, and was happy. All summer she grew and grew.

One day in the fall, she looked at the other leaves and saw how beautiful they were. Some were yellow and some were red and some were both colors.

Then the leaf asked the tree, "Why are the other leaves red and yellow?"

"Their work is done," said the tree, "and they are so happy that they dress in beautiful colors. They are ready to fly away."

Then the leaf wanted to go with the other leaves. While she was thinking about it, she, too, grew very beautiful.

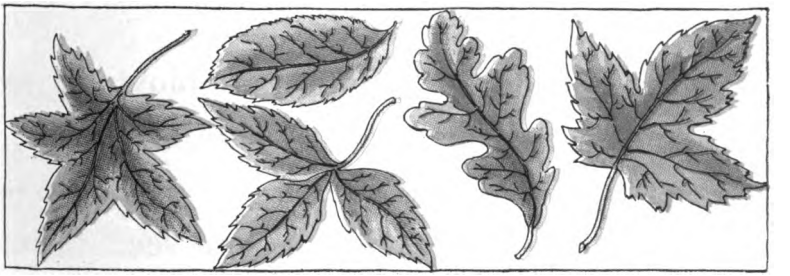
One day the wind came to her again. "Are you ready to go now?" he asked.

"Yes," answered the leaf. "I am ready to fly away with the other leaves."

The wind blew very hard. Away went the leaf with many other leaves, to cover up some little seeds, and to keep them warm all winter.

Then the little leaf fell asleep.

*—Henry Ward Beecher—Adapted.*



## THE SNOW MAN

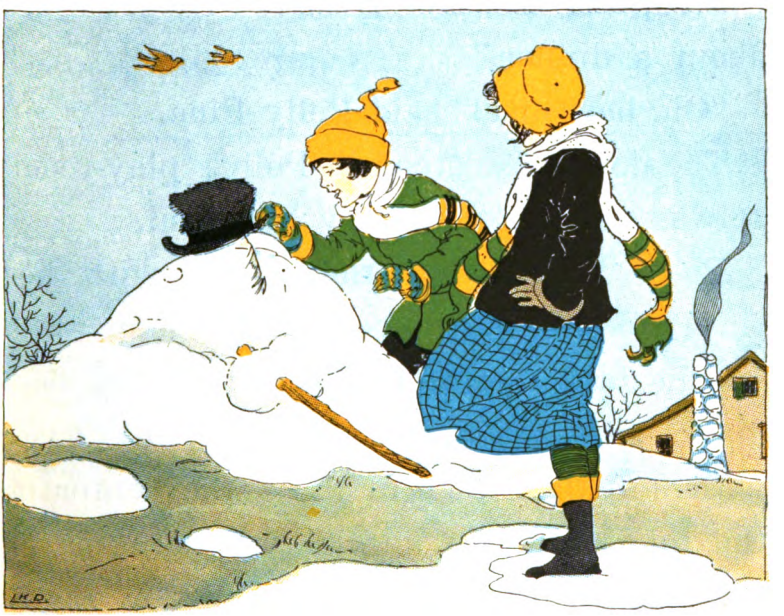
See, here's a man so fond of cold
He cannot stand the heat, I'm told;
The breezes of a summer day
Would simply make him melt away.

He loves the coldest winds that blow,
This pale-faced man who's made of snow.
He's frozen stiff as he can be;
That's why he stays with us, you see.

His friends are very, very few;
He's far too cold for me or you;
And he would be completely lost
Without his faithful friend, Jack Frost.

Together they must always be;
They cannot live apart, you see.
And when Old Jack Frost goes away,
The Snow Man can no longer stay.

—*Rebecca B. Foresman.*



# THE DOLLS' THANKSGIVING DINNER

## I

"Why can't dolls have a Thanksgiving dinner as well as little girls?" asked Polly Pine.

"I don't know why," said Mother, laughing. "Go and dress them in their best clothes. Get the doll house swept and dusted, and the table ready. Then I'll see about a dinner."

"Oh, how nice!" said Polly Pine.

The doll house stood in Polly's play-room. It was very big and very beautiful.

Polly Pine swept the rooms with her tiny broom. Then she dusted them. She set the table for dinner with the very best dishes and silver. She put a tiny vase, with a little flower in it, in the center of the table, and she placed wee napkins at each plate.

When the doll house was clean and the table was set she dressed Susan in a pink dress, Dora Jane in gray, and Hannah in yellow.

Then she placed them around the table, each one in her own chair.

"Be very careful, Susan!" she said. "Remember not to eat with your knife. Dora Jane, do not leave your teaspoon in your cup when you drink your tea."

Just then Mother came in with the dolls' Thanksgiving dinner.

There was a small piece of turkey to put on the plate, before Hannah. Hannah was the oldest, and always carved the meat for the other dolls.

There were little dishes of potato and cranberry sauce. There was cake on a tiny plate. Then there was the smallest squash pie ever seen.

Polly Pine hopped up and down with joy. She set everything on the table. Then she ran away to get ready for her own dinner. She put on a pretty white dress and went downstairs.

## II

Some friends had been asked to come to dinner, and they were all there. Polly was very fond of them, and she had a fine time at the dinner table.

One of the gentlemen could change his big napkin into a white rabbit. Polly thought this was so funny that she forgot all about the dolls' Thanksgiving dinner.

At last it was time for the dessert, and the nuts and the raisins were brought in and put on the table.

Then Polly remembered. She jumped down from her chair. "Oh, Mother!" she said. "May I go to see if the dolls liked their dinner?"

Mother told the visitors about the Thanksgiving dinner in the doll house. Everybody wanted to go with Polly, so they all went upstairs.

There sat the dolls, just as their little mother had left them—but they had eaten nearly all the dinner!

Pieces of food were scattered all over the table. The bread and the cake were all gone, and the crust of the little squash pie was eaten all around.

"Well, this is strange!" said Father.

Just then they heard a scratching sound in the doll house, and a little gray mouse jumped out from under the table.

He ran out of the front door and down the steps. In a moment he was gone, nobody knew where.

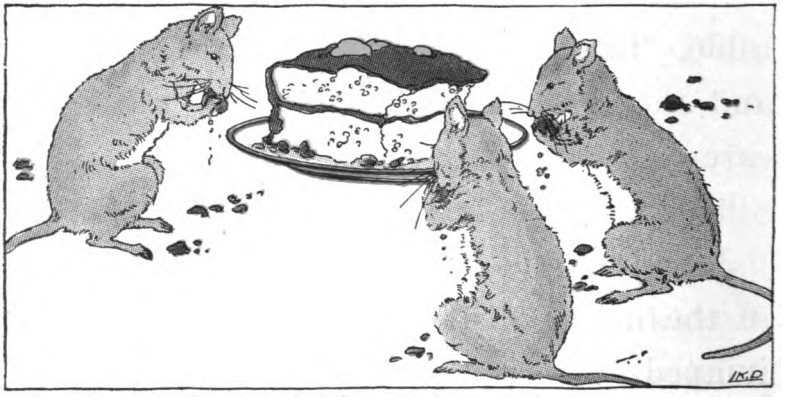
There was another tiny mouse in the doll house under a chair. A third one was under the bed, with a poor, frightened gray tail sticking out.

All of the mice ran safely away. They looked as though they had eaten a big dinner.

"Shall I get the cat?" asked Mother.

"No," said Father. "Why can't a poor little mouse have a Thanksgiving dinner as well as we?"

*—Isabel Gordon Curtis—Adapted.*



# THE GOLDEN COBWEBS

## I

It was just before Christmas. A beautiful Christmas Tree stood in a pretty room of a pleasant home.

The Tree was trimmed with popcorn, silver nuts, candies, and little candles. Its branches were full of toys.

The doors of the room were locked so that the children could not get in.

"We must not let them see the Tree until Christmas morning," said the house-mother.

But there were many other little people in the house. They had seen the Tree already. The big black pussy had seen it with her great green eyes. The little gray kitty had seen it with her round blue eyes. The big house dog had seen it with his kind brown eyes. The yellow canary had seen it with his wise bright eyes.

Even the wee, wee mice had peeped just once when no one was by.

But there was someone who had not seen the Christmas Tree. It was the little gray spider.

You see, the spiders lived in the corners. Some had homes in the warm corners of the attic. Some made their webs in the dark corners of the nice cellar. They wanted to see the Christmas Tree, too.

But just before Christmas the housemother cleaned the house. She swept and dusted everywhere. Her broom went into all the corners of all the rooms—poke, poke, poke!

Of course the spiders had to run. Dear, dear, how the spiders had to run! Not a single spider could stay in the house while it was so clean.

Some ran up the attic stairs and hid in the sunny attic; some ran down the cellar stairs and hid in the dark cellar. They could not see the Christmas Tree.

The spiders like to see all there is to see.

So of course they were very, very sad. At last they went to the Christmas Fairy and told her all about it.

"All the other little house-people have seen the Christmas Tree," they said. "But we cannot see it. We love beautiful things, too. Dear Christmas Fairy, help us to see the Christmas Tree!"

The Christmas Fairy said, "You shall see the Tree. Just wait."

## II

The day before Christmas everyone was busy. No one was in the room with the Christmas Tree. So the Christmas Fairy said to the spiders, "Now you may go in. You may look as long as you like."

So the spiders came creepy, creepy, down the attic stairs. They came creepy, creepy, up the cellar stairs. They came creepy, creepy, along the halls. They went creepy, creepy, into the pretty room.

The fat mother spiders and the old father spiders were there. All the little teeny, tiny, curly, baby spiders were there.

And then they looked! Round and round the Tree they went, creepy, crawly. They looked and looked and looked. Oh, what a good time they had!

"What a beautiful Tree!" said the old father spiders. "What a beautiful, beautiful Tree!" said the fat mother spiders. "What a beautiful, beautiful, beautiful Tree!" said the teeny, tiny, curly, baby spiders.

They looked at everything they could see from the floor. Then they ran up the Tree to see some more. They ran all over the Tree, creepy, crawly, creepy, crawly.

They looked at every single thing. They ran up and down and in and out. They ran over every branch and twig.

They ran over every one of the pretty toys on the Tree.

They went round and round the doll. They went over and over the drum. They went in and out of the trumpet. They went up and down the jumping-jack.

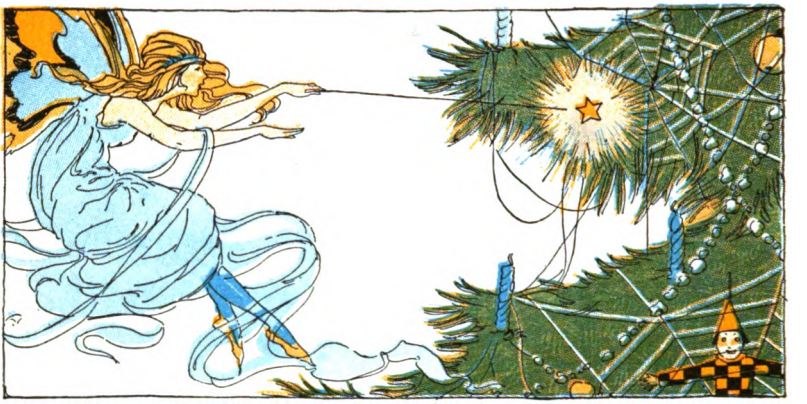
They stayed until they had seen everything. Then they went away happy. They had seen the beautiful Christmas Tree, too.

In the still, dark night the Christmas Fairy came.

"I must see if the beautiful Tree is all ready for Christmas morning," she said. "The children will be up very early to see it."

But when she looked at it—what do you think? It was all covered with cobwebs! Every place the little spiders had been they had left a spider-web. And you know they had been just everywhere!

The Tree was covered from top to bottom with spider-webs. They hung from the branches. They went round and round the toys. The Christmas Fairy could hardly see the doll's face.



What could the Fairy do? "Now I see why the house-mother drove all the spiders away," she said. "It will never do to have cobwebs on the Christmas Tree. No, indeed! What shall I do?"

So the Christmas Fairy thought and thought. "Oh, now I have a plan!" she said. She touched the spider-webs with her fairy wand and turned them all to gold. Was not that a beautiful trimming? They shone and shone all over the Christmas Tree.

And ever since that time the Christmas Tree is always trimmed with golden cobwebs.

*—Robert Haven Schauffler—Adapted.*

# THE EASTER RABBIT

## I

Once upon a time, many years ago, the winter had been long and cold.

"What makes Spring so late?" said all the little children. "Let us go to the woods and see if she has come yet."

But when they got there they found the woods bare and cold. There were no birds or flowers, anywhere, and only Jack Frost and North Wind were playing among the trees.

Poor children! They went back to their homes with sad hearts and faces.

At last Spring came. When Jack Frost and North Wind saw her, they waved good-bye and ran away.

Soon the birds were building their nests, the flowers were peeping up out of the ground, and the tree buds were bursting.

But the children—where were they?

"Why don't the children come to the woods?" said Spring. "Last year and every other year they came to play with the birds and the flowers and the animals."

"It is lonely without them," said the birds. "They will not hear our beautiful songs."

"If they do not come soon," said the flowers, "our blossoms will all be gone."

All the baby rabbits and squirrels and foxes said, "We want to see the children. We want to hide in our holes and peep out at them as they pass."

"Perhaps they do not know we are here," said Spring. "Robin, will you tell them?"

"I am too busy building a nest for my little ones," said the robin. "Send the fox. His little ones are already here."

"Will you go, Red Fox?" said Spring.

"I dare not go," said the fox. "The people will think I have come to steal the chickens."

"That is true," said Spring. "We cannot send you. Black Bear, will you go?"

"I am so big and I look so fierce," said the bear, "that I would frighten the children. Besides, I am so thin and hungry after sleeping all winter that I must eat and eat and eat all day long. Ask the rabbit to go. Children all love rabbits."

Now, the rabbit is very timid, but he felt so proud to hear that all the children loved him, that he said he would go. Then he thought of the dogs. "Oh! but the dogs!" he said. "The dogs will catch me."

"You can go at night, when all the dogs are asleep," said Spring. "So I can," said the rabbit. "I will go tonight."

II

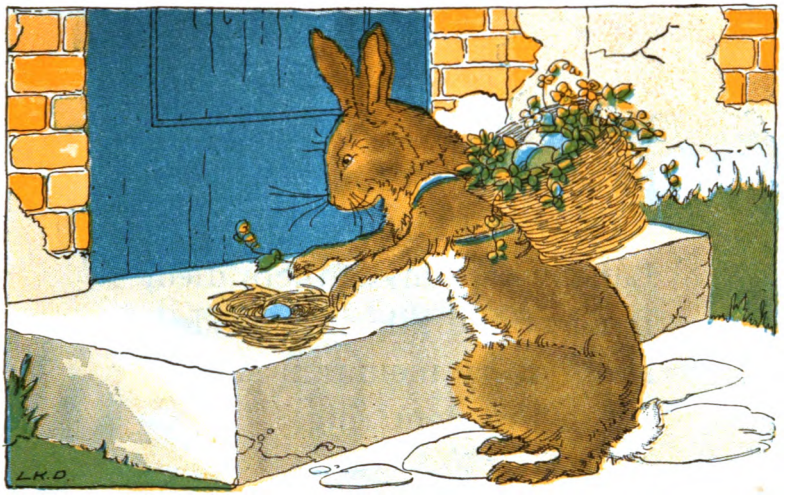
So they made a big basket of twigs and leaves, and lined it with soft green grass. Then each bird brought an egg from her nest, until the basket was nearly full.

There were blue eggs, and speckled eggs, and brown eggs. How pretty they looked! Then they covered the eggs over with early spring flowers, and tied the basket on bunny's back.

When evening came, the rabbit set off for the town, hippity-hop, hippity-hop. How strange and quiet it was in the town when everyone was asleep.

Bunny went to the first house where a child lived. He made a little nest of the soft green grass, and put into it one pretty egg and one spring flower.

He put the nest on the door step, and hopped on to the next house, and the next, and the next. When the sun came up, he hopped back to the woods, a happy bunny.



"Why, Spring is here! Spring is here!" said the children when they saw the pretty nests on their door steps next morning. "We were afraid that she was not coming this year. But, see, here are the tracks of a rabbit's feet. He must have brought us the message."

So off they ran to the woods, crying with happy voices, "Hurrah for bunny! Hurrah for bunny! For Spring is here at last, and bunny has come to tell us!"

*—Old Tale.*

## AMERICA

(To be memorized)

My country, 'tis of thee,
Sweet land of Liberty,
  Of thee I sing;
Land where my fathers died,
Land of the pilgrim's pride,
From every mountain side
  Let Freedom ring.

My native country, thee—
Land of the noble free—
  Thy name I love;
I love thy rocks and rills,
Thy woods and templed hills;
My heart with rapture thrills,
  Like that above.

Let music swell the breeze,
And ring from all the trees
  Sweet Freedom's song;
Let mortal tongues awake,
Let all that breathe partake,
Let rocks their silence break—
  The sound prolong.

Our fathers' God, to Thee,
Author of Liberty,
To Thee we sing;
Long may our land be bright,
With Freedom's holy light;
Protect us by Thy might,
Great God, our King.

—*Samuel F. Smith.*

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## THE FLAG

(To be memorized)

Hats off!
Along the street there comes
A blare of bugles, a ruffle of drums,
A flash of color beneath the sky.
Hats off!
The flag is passing by!

Hats off!
Along the street there comes
A blare of bugles, a ruffle of drums,
And loyal hearts are beating high.
Hats off!
The flag is passing by!

—*Henry H. Bennett.*

## JOAN AND PIERRE

Joan and Pierre were two little French children. They lived in a small village that had been torn to pieces by the guns of the Great War.

They had not seen each other for a long time. One day they met on the street.

"Oh, Joan!" said Pierre, "What a beautiful new coat you have. Where did you get it? Did St. Nicholas bring it to you?"

"Oh, no, Pierre," said Joan. "St. Nicholas did not bring it to me. He didn't know where to find me this year, because we are living in a cellar now.

"I am glad you like my coat. I have a new cap, too. It is so nice and warm. And my little sister has some new shoes. We are very happy now. We get good food every day, so that we are never hungry any more."

"Oh, where do you get the food, Joan? Do tell me," said Pierre. "I am hungry now, and I am very cold, too."

"Come with me, poor little Pierre," said Joan. "I will get you food and clothes."

She took him to the other end of the little torn-up village. There stood a long, low house. They could see it from very far away, as there were no other houses standing on the street. They could see the fluttering of a red, white, and blue flag while they were yet far away.

"Oh, I see the house," said Pierre. "It has our flag on top. We must salute it."

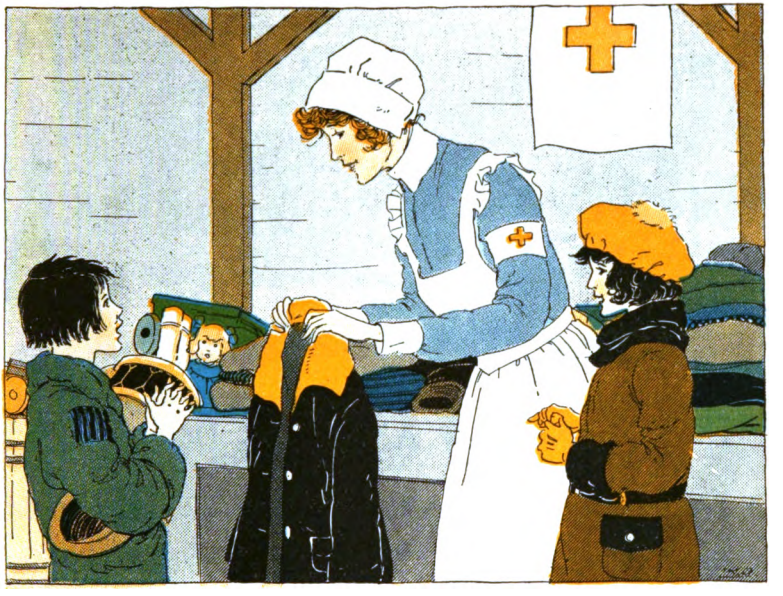
"Oh, no," said Joan. "That is not our flag. But we must both salute it. That is the American Flag. It is red, white, and blue like ours. My father says it made him very happy the first time he saw it in the trenches."

"My father didn't come back from the war," said little Pierre.

Soon they reached the long, low house. Then they saw another flag flying. It had a red cross on a field of white.

Joan took Pierre into the house, where he saw piles of hats and coats and shoes. There were some toys, too. Pierre was given nice, warm clothes, a pair of shoes, and a cap. He got some warm food, too.

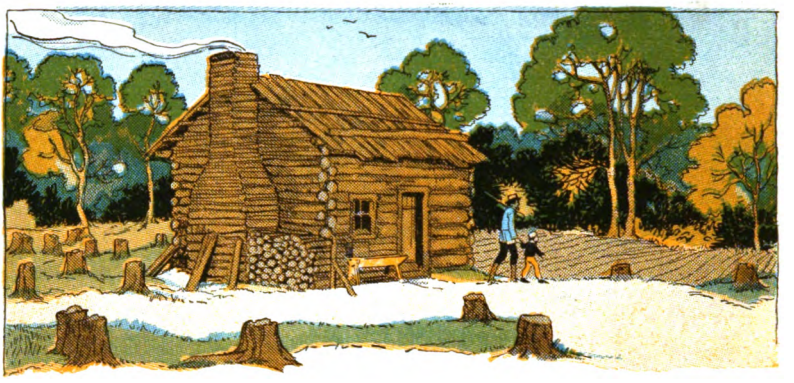
"I like this house," said Pierre. "I think I'll come here every day. I'll bring my little brother, too. What is the name of this house, Joan?"



"This is the house of the Junior Red Cross," said Joan. "The little boys and girls of America send us these things."

"Hurrah for the Junior Red Cross," said Pierre.

*—Edna V. Riddleberger.*



## LINCOLN AND HIS DOG

Once there was a kind-hearted lad named Abraham Lincoln. His friends called him Abe, for short.

He lived with his father, mother, and sister in a cabin on a little farm. The cabin had only one room. They were very poor, and his father had a hard time to make a living.

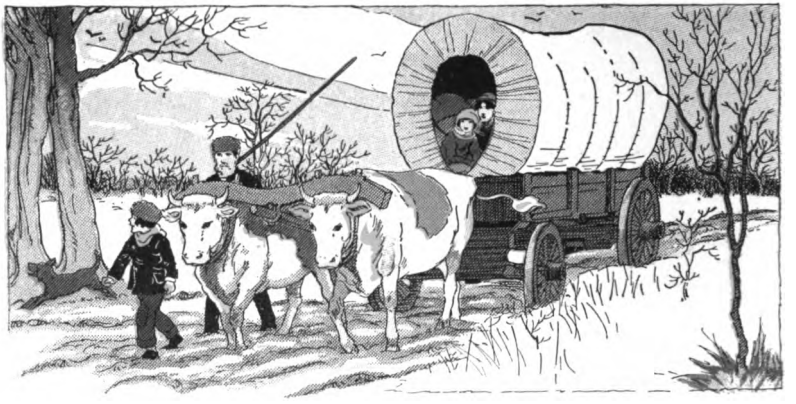
One day he said to his family, "I have sold the farm. This land is too poor. We will move to some place where the soil is better for farming. There we can make a better living."

As there were no railroads in those days, people had to move from place to place in wagons. So the Lincoln family put their rough furniture into a covered wagon. With two strong oxen to pull it, they started on their journey.

It was near the end of winter, and the roads were deep with mud. Often the heavy wagon sank down almost to the hubs of the wheels. Through the woods they went, and up and down the hills. The journey was slow and tiresome.

In those days there were no bridges over the streams they had to cross. So the strong oxen had to pull the wagon across the frozen streams. They broke through the ice with every step.

It was a long, cold, hard journey. How glad they would all be to reach the little home at the end. But they knew it would be only a rough cabin like the one they had left.



Abe walked along by the wagon. Sometimes he patted the faithful oxen as they pulled their heavy load.

By his side trotted his little dog. The dog really seemed to like the hard journey. For there were many squirrels to send hurrying up the trees. There were rabbits to chase, too. It was just fun for the dog.

But one day the little dog chased a rabbit far off into the woods. While he was gone, the oxen pulled the wagon, with the family inside, through a frozen stream. The thin ice cracked under their heavy feet and then floated off down the stream.

The Lincoln family had gone on some distance when they heard a loud barking behind them. Looking back, they saw the timid little dog on the other side of the stream, barking with all his might. He was running up and down the bank.

The lad, Abe, ran back and tried to coax him to cross on the thin ice. But the frightened little animal could not be coaxed. He was afraid the ice would not bear even his light weight.

"We shall have to go on without him," said the older ones of the family. "The roads are so deep with mud that the oxen cannot turn back."

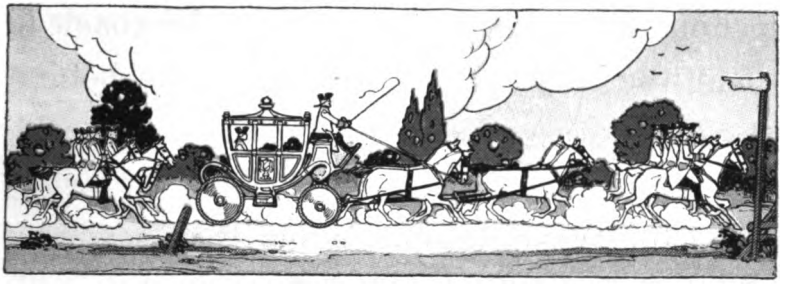
"But he will starve, or freeze," said little Abe. "We can't be so cruel as that. Listen how he whines!"

Abe sat down and quickly pulled off his heavy shoes and stockings. Then he waded back through the cold water. The happy little dog jumped all over him in his joy.

He took the shivering little animal in his arms, and waded again through the stream. Soon he overtook the slow oxen.

All the rest of the journey the little dog kept close by the boy's side. He had found out that a good friend is worth more than many squirrels.

This kind-hearted lad, Abraham Lincoln, became one of our greatest presidents. The really great are always kind.



## THE LITTLE COOK

Betty lived in the South, long, long ago. She was only ten years old, but she liked to help her mother.

She had learned to do many things. She could knit and sew and spin; but best of all she liked to cook.

One day Betty was alone at home, because her father and mother and brother had gone to town to see a wonderful sight.

The great George Washington was visiting the South. He was going from town to town, riding in a great white coach drawn by four milk-white horses. A coachman sat on a high seat in front and drove them.

Four horsemen rode ahead of the coach to clear the way, and four others rode behind it. They were all dressed in white and gold.

Great crowds of people waited at every town for Washington. When they saw him coming they clapped their hands and sang songs of welcome.

Little girls threw flowers before him as he rode along. Little boys dressed like soldiers, with fife and drum, marched to meet him. Betty's brother Robert was one of these boys.

But Betty could not see this wonderful sight. Someone had to stay at home to keep the house.

"I will stay, Mother," Betty had said. "Robert must march with the boys. I can keep the house, and I will cook supper for you. I will have it all ready when you get home."

After they were all gone Betty was very sad. Oh, how she wanted to go to town!

But little Betty must stay at home all day. She could never see the great George Washington, the first President of the United States.

She sat on a bench on the shady porch, and felt very sad and lonely. All her work was done, and it was only nine o'clock. How could she bear the long, long day!

"Oh, if I could only see George Washington!" she said to herself.

But what sound was that? Someone was coming!

Four horsemen were galloping along the road that led to town. A great white coach drawn by four horses came after them. Then came more horsemen.

Betty's heart stood still, for they all stopped at the gate.

A tall man stepped from the coach and came up the walk. Betty got up to meet him, and made a curtsy as he reached the steps.

"Good morning, my little maid," said the tall man. "I know it is late, but can you give me some breakfast?"

Betty's cheeks grew rosy, and she made another curtsy.

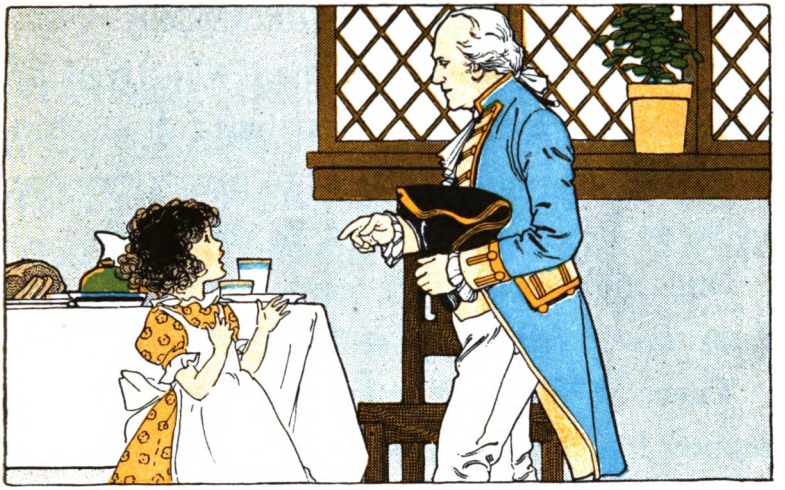
"I will try, sir," she said. "Father and mother and brother Robert have gone to town to see the great George Washington. I am the only one at home."

"You do not need any help," said the tall man. "I am sure you are as quick as you are pretty. Just get a breakfast for me. Then I promise you that you shall see Washington before your brother does."

Betty's heart beat fast.

"I will do the best I can, sir," she said.

She went to work with quick hands and feet. She put wood on the fire and hung a kettle of water over it. Then she spread the table with a white cloth and put on the very best dishes and silver. She brought fresh honey and bread.



Then Betty ran to the cool spring-house for golden butter and rich milk. She cut thin slices of ham and put new-laid eggs into the boiling water.

The hungry stranger had such a fine breakfast that when he left the table he leaned over and kissed Betty.

"Now, my dear little cook," he said, "you may tell your brother Robert that you saw Washington before he did, and that he kissed you, too."

*—Lutie Andrews McCorkle—Adapted.*

## HOW BUTTERCUPS CAME

Once there was an old man who lived all by himself. He had a great bag full of shining gold. He did not want to give away any of it, so he lived far back in the woods.

One night a robber came while the old man was asleep, and stole all the gold.

There was a hole in the bag in which the money had been kept, and as the robber ran away, the money fell out through the hole.

Early in the morning a little fairy came walking through the woods.

When she saw the pieces of money on the ground, she said, "If I leave them here, the old man will come and pick them up again. So I will change them into golden flowers."

Then she touched each piece of gold, and up sprang bright golden flowers. She called the flowers "Buttercups."

This is the way the beautiful golden buttercups came into the world.

*—Old Tale.*

## DAISIES

At evening when I go to bed
I see the stars shine overhead;
They are the little daisies white
That dot the meadow of the night.

And often while I'm dreaming so,
Across the sky the Moon will go;
It is a lady, sweet and fair,
Who comes to gather daisies there.

For, when at morning I arise,
There's not a star left in the skies;
She's picked them all and dropped them down
Into the meadows of the town.

—*Frank Dempster Sherman.*

## THE KIND OLD OAK

It was almost time for winter to come.

The little birds had gone far away, for they were afraid of the cold. They had gone where it was warm and where there was plenty to eat.

There was no green grass in the fields, and all the pretty flowers in the gardens had gone to sleep for the winter.

Many of the trees had dropped their leaves. Cold winter with its ice and snow would soon be in the woods.

Some beautiful little violets were still in bloom near the foot of an old oak tree. They loved the old tree, for it had often sheltered them from the storms.

"Dear old oak," said the violets, one day, "what shall we do to save ourselves? Winter is coming, and we are afraid that we shall die of cold."

"Do not be afraid," said the oak. "Close your yellow eyes and go to sleep. I will

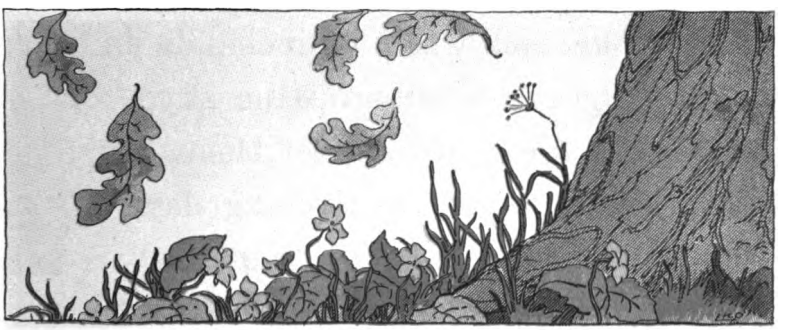
take care of you, so that winter cannot harm you."

So the violets closed their pretty eyes and went to sleep. Then the great tree dropped its leaves one by one upon them, until they had a nice warm covering.

Soon Jack Frost came with ice and snow, but he could not harm the little violets, because the kind old oak tree had taken care of them with a warm coat of leaves. They were safe.

There they slept and dreamed happy dreams until spring came. Then the warm rains and the sunshine came and waked them.

*—Old Tale.*



## CLOVERS

The clovers have no time to play;
They feed the cows and make the hay,
They trim the lawn and help the bees
Until the sun shines through the trees.

And then they lay aside their cares,
And fold their hands to say their prayers.
And bow their tired little heads,
And go to sleep in clover beds.

Then, when the day dawns clear and blue,
They wake and wash their hands in dew;
And as the sun climbs up the sky,
They hold them up and let them dry;
And then to work the livelong day,
For clovers have no time to play.

*—Helena Leeming Jeliffe.*

## THE GIRL WHO WAS CHANGED TO A SUNFLOWER

Clytie was a beautiful water-maiden who lived far down in the deep sea-caves. Her hair shone like gold in the green sea.

"Your hair is as bright as Apollo's golden chariot," her mother said one day. Clytie was playing with the shells on the floor of the sea-cave, and her yellow hair floated around her pretty head.

"Who is Apollo?" asked Clytie.

"He is the sun-god," said her mother. "He lives above the sea. Every day he drives the chariot of the sun straight across the sky."

"Why does he do that?" asked Clytie.

"He brings the bright sun and the day into the world," said her mother.

"When he begins his journey, it is morning in the sun-land. When he is high up in the heavens, it is noon.

"When he drives down the western sky, it is evening, and when he leads the sun-horses away to rest, it is night."

"Some day," said Clytie, "I shall go up to the sun-land to see Apollo, the sun-god."

So one day, when Clytie had grown to be a tall maiden, she left the sea-caves. She went up to the bright sun-land, and walked in a beautiful meadow by the sea.

Apollo, the great sun-god, was just getting into his golden chariot. He was very tall and beautiful.

The wild horses of the sun pranced and neighed and pulled at the reins. But Apollo held them with his strong hands and drove the chariot across the sky.

Clytie watched the sun-god all that day. When night came she did not go back to her cool sea-home.

The next day she watched again.

"I want to live in this beautiful sun-land," she said. "It is dark in the deep sea-caves. How can I bear to go back to them? Oh, how I wish I could always watch Apollo in his golden chariot!"

For nine days Clytie stood in the meadow. She tasted neither food nor drink. Her golden hair hung over her shoulders, and her face was always turned to the shining chariot of the sun.

She watched it as it started in the east. She lifted her head to see it as it climbed high in the heavens. She turned to look at it as it drove down the west.

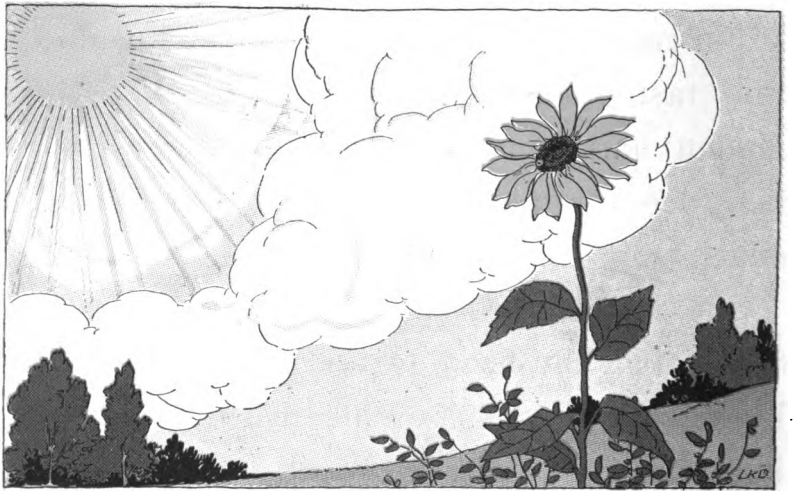
Then a strange thing happened. Clytie changed. She was no longer a beautiful maiden, but she was a tall and slender plant.

Her pretty face became a flower. Her bright golden hair turned to yellow petals that looked like the rays of the sun.

Every morning the flower turned to see the sun rise. It lifted up its golden head to see the sun at noon, and turned to watch the sun set in the west.

For Clytie was changed to a sunflower.

*—Greek Legend*



## THE FAIRY SHOEMAKER

Once there was a boy named Tom, who wanted to catch the Fairy Shoemaker.

"Do not try it," said his mother. "He is a tricky elf."

"Oh, but I must try!" said Tom. "The Fairy Shoemaker can tell me where there is a pot of gold. He can make me rich. I want to get the pot of gold."

"But how can you catch him?" asked his mother. "Can you keep your eyes on him all the time? You know, if you look away just once—pop! he is gone."

"I know I can catch him," said Tom. "I will go every day to look in the meadow, and in the woods. I will look and listen. Some day I shall hear his hammer.

"Then I will tiptoe softly until I see him. I will keep my eyes on him. I will not look away once. I will make him tell me where the pot of gold is. Then we shall be rich."

"Well, good luck to you," said his mother. "But I think you will get a pot of gold sooner if you earn it."

So every day Tom looked for the Fairy Shoemaker—on the hill, in the meadow, and in the woods. He listened for the sound of his tiny hammer and his song.

One day, when he had walked a long time, he was very tired and lay down on the hill to rest. All at once he heard something:

"Tip-tap, rip-rap,
Tick-a-tack-too."

It was the hammer of the Fairy Shoemaker.

Tom put his ear close to the hill. He could hear a shrill voice singing:

"This way, that way,
So we make a shoe;
Getting rich every stitch,
Tick-a-tack-too."

It was the Fairy Shoemaker's song.

Tom's heart beat fast. Now, if he could only catch the elf, he could get the pot of gold. But first he must see him. Then he must keep his eyes on him. If he looked away once—pop! the tricky elf would be gone.

He went on tiptoe around the hill so quietly that he did not make a sound. There, in a little grassy spot, was a tiny old man. He was only a foot tall, and his face was full of wrinkles.

He wore a little leather apron, and in his lap was the little shoe he was making.

"Tip-tap, rip-rap,
Tick-a-tack-too,"

went his tiny hammer. Yes! It was the Fairy Shoemaker!

Tom's heart was full of joy. Oh, yes! He would keep his eyes on the elf. He would not look away once. Then he would get the pot of gold.

"Good-morning!" said Tom. The Fairy Shoemaker did not say a word. Tom went closer to him.

"That is a fine shoe you are making," he said. The Fairy Shoemaker did not say a word.

Tom went closer still. "Show me the pot of gold!" he said. "Where is it?"

"Wait a minute," said the Fairy Shoemaker. "Let me take a pinch of snuff first." He got out his snuff-box and took a big pinch. He snuffed it up his nose.

Then he held out the box to Tom. "Take a pinch yourself," he said. But Tom was wise. He knew that the elf was tricky.

"He thinks I will look away," he said to himself. "But I will not look at the box, oh, no! I will not take my eyes off his face."

So he put his hands out to feel for the box. Puff! The Fairy Shoemaker threw the snuff into Tom's eyes and nose and mouth.

"Ker-choo!" sneezed Tom. "Ker-choo! Ker-choo! Kerchoo!" The tears rolled down his cheeks.

"KER-CHOO!" He gave a big sneeze, and his eyes shut up tight. Pop! The Fairy Shoemaker was gone!

"Just so!" said his mother, when Tom got home. "What did I tell you? See how red your eyes are! And how you sneeze! The Fairy Shoemaker is a tricky elf. You had better try to earn your pot of gold, instead of hunting for the Fairy Shoemaker."

II

But Tom was not ready to give up. He wanted to get the pot of gold. He wanted to be rich.

"I have seen the Fairy Shoemaker once," he said. "I may see him again."

So every day Tom looked for him—on the hill, in the meadow, and in the woods. And one day, he heard him again by the ditch in the meadow.

"Tip-tap, rip-rap,
Tick-a-tack-too."

It was the Fairy Shoemaker's hammer.

He listened again. He could hear a shrill voice singing:

"Scarlet leather sewed together,
This will make a shoe;
Getting rich every stitch,
Tick-a-tack-too."

Tom walked quietly up to the ditch. The elf was sitting on a little stool. He was putting a heel on a little shoe.

"Tip-tap, rip-rap,
Tick-a-tack-too,"

went his tiny hammer. He was so busy that Tom got very close to him.

"That is a fine shoe," he said. The Fairy Shoemaker looked up. "Thank you kindly," he said.

"Whose shoe is it?" asked Tom.

"That is my business," said the Fairy Shoemaker.

Tom went nearer and nearer. He kept his eyes on the elf's face. "Why do you work so hard?" he said.

"That is my business, too," said the elf. "You ought to work a little harder yourself. See what those cows are doing! They are breaking into the corn."

Tom had seen no cows. He was so surprised that he almost turned to look. Then he said, "Oho! That is just a trick to make me look away." He kept his eyes on the elf's face. He went nearer still, and then—jump! He caught the elf in his hand.

"Now I have you," said Tom. "Where is the pot of gold? I shall never let you go until you tell me."

"Come on, then," said the elf. "We must go to the woods. Then I will show you where the pot of gold is."

So they went across fields and ditches and bogs.

Tom held the elf in his hand all the way and kept his eyes on him. He could not see his steps. He slipped and stumbled and fell. It was not a pleasant walk, as you can see.

When at last they came to the woods, Tom said, "Where is the pot of gold?"

"There it is," said the Fairy Shoemaker, pointing to a tree. "Dig under the roots and you will find a great pot of gold."

"Dig under the roots!" cried Tom. "But I have no spade."

"Go home and get one," said the elf.

"I will do that," said Tom. "But first I will tie my yellow neck scarf around the tree. Then I can find it when I come back." So he tied his scarf around the tree.

"Now put me down. I must go home," said the Fairy Shoemaker.

"I will put you down," said Tom, "if you will promise not to touch the scarf I tied on the tree."

"I promise," said the Fairy Shoemaker. "I will not touch it, and no one shall touch it. May I go?"

Tom put him down. "Yes, you may go," he said. "Good-bye! Thank you for the pot of gold."

"Good-bye!" said the Fairy Shoemaker. "Much good may the pot of gold do you when you get it." Then—pop! he was gone.

Tom ran home as fast as he could go. He got a spade and ran back to the woods, to dig up the pot of gold. When he got there, what do you think he saw?

Every tree in the woods had a yellow scarf tied around it! The ends of the scarfs waved in the breeze. The bright color made the woods look very gay.

But where was the pot of gold? There were hundreds of trees in the woods. Tom could not dig under the roots of all of them.

Tom was so surprised that the spade fell out of his hands. Then he picked it up, put it over his shoulder, and went home.

The Fairy Shoemaker had beaten him again.

"Mother is right," said Tom. "He is a tricky elf. I shall get a pot of gold sooner if I earn it for myself."

*—Sarah A. Haste.*

## THE FIRST UMBRELLA

Once an elf-child went out to play. He was an odd little fellow who wore a queer little coat. The bottom of this coat was cut into sharp points.

The elf-child wore a pointed cap and tiny pointed shoes. Even his little ears and nose were pointed.

He was having a good play. He rang the blue-bells and blew the trumpet-flowers. Then he tied a spider's thread to a bit of thistle-down and made a kite.

He ran after his kite until by and by he was far from home. Then the rain began to fall. The big drops came thick and fast.

"This is a new cap and coat," said the elf. "I do not want to get them wet. What shall I do? Oh, I know what to do! I will hide under a big leaf."

So the elf hunted for a leaf big enough to keep him dry. But he could not find one.

Then he saw a toadstool. "Oh, this toadstool is better than a leaf!" he said. "It will keep me snug and dry."

So the elf crept under the toadstool. But someone else was already there. It was a little mouse, fast asleep.

Now the elf was afraid of a mouse.

"If I stay here, this great beast may eat me up," he said. "If I go away my new cap and coat will get wet. What shall I do?"

The elf peeped around the stem of the toadstool. But the mouse had not seen him. He was still fast asleep.

Then the elf thought of something. He smiled to himself. "I know what to do to keep my coat and cap dry!" he said.

He began to pull at the stem of the toadstool. He put both arms around it, and pulled and pulled. It was very heavy, but at last it came up.

Then the elf-child ran off with the toadstool over his head.

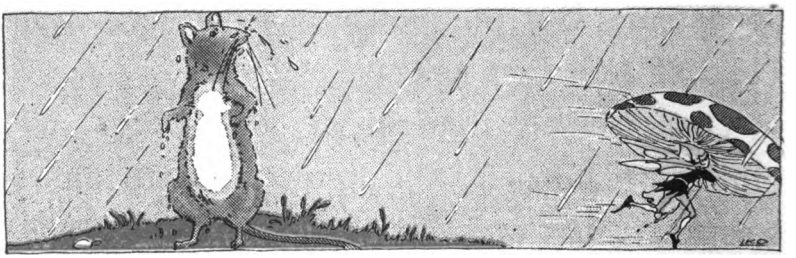
The mouse was left out in the rain. He got up and shook himself. "Squeak, squeak!" he said. "How very wet I am! Where is that toadstool?"

The toadstool was far away. The elf-child was holding it over his head. He was snug and dry, and his new cap and coat were safe.

"Now I know what to do when it rains!" he said.

And that was the first umbrella.

*—Carolyn S. Bailey—Adapted.*



# THE TWELVE MONTHS

## I

Laura and Clara were sisters. They had no father or mother, so they lived with an old woman in a little hut near the great forest.

Laura was kind and gentle, but Clara was cross and fretful.

Now, the old woman always let Clara do as she pleased, but she was very unkind to Laura. This was because Clara was like her, for the old woman was cross and fretful, too.

So Laura had to do all the hard work. She had to wait upon Clara and the old woman.

One winter morning Clara was sitting by the fire. It was cold, and she was very cross.

"How I hate winter!" she said. "There is nothing to do but to sit by the fire. I want spring to come. I want some violets. Laura, go out and get some violets!"

"Ask me to do something that can be done," said Laura, laughing. "The violets are all asleep under the snow."

"Why do you laugh?" said the old woman. "Do as your sister tells you."

She opened the door and pushed Laura out. Then she locked the door.

Laura went into the forest. It was very cold, and she had no coat. She went on and on until she came to a great fire.

Twelve old men sat around the fire. Each was wrapped in a great cloak. Three were in cloaks that looked like the leaves of spring. Three were in yellow like the golden grain of summer. Three were in white like the snow of winter. And three wore cloaks like the grapes of autumn.

Each one of the old men held a long wand in his hand.

"Why have you come here?" said one of them to Laura.

"I am looking for violets," said Laura.

"Violets in winter!" cried the old man. "This is no time for violets. Go home and wait for spring."

"Oh, I cannot go home unless I take some violets to my sister!" said Laura. "Can you not help me?"

"This is our work," said the old men in the cloaks like the leaves of spring. They waved their wands over the fire, and the air became soft and warm. The grass grew green, and violets peeped out from it, for spring had come.

Laura picked a great bunch of violets. "Oh, thank you, thank you!" she said to the old men.

As she spoke, the three old men in white waved their wands over the fire, and it was winter again. Snow covered the ground, and a cold wind blew.

Then Laura ran back to the little hut and gave the violets to Clara.

But the violets did not make Clara happy. She did not even put them into water to keep them fresh. She sat by the fire, and tore the pretty flowers to pieces, one by one.

## II

The next day Clara was as fretful and cross as ever.

"There is nothing but snow, snow, snow," she said to the old woman. "I wish I had some strawberries. Make Laura get me some ripe, red strawberries."

"Get strawberries in winter!" said Laura.

"How can I do that? Come with me. Let us run and jump about in the snow. Then you will learn to like it. You will get warm and rosy."

"Do as your sister tells you, Laura. Get her some strawberries," said the old woman, crossly. She pushed her out and locked the door.

Again Laura went into the forest. Again she found the twelve old men around the great fire.

"Why have you come back?" they said.

"I am looking for strawberries this time," said Laura.

"Strawberries in winter!" cried the old men. "Go home and wait for summer."

"Oh, I cannot go home until I find the berries. I am afraid to go back without them. Please help me," said Laura.

"This is our work," said the men in the golden cloaks. They waved their long wands over the fire.

Then the ice and the snow melted. The air became very warm. Flowers bloomed, and birds sang. Many little plants grew among the thick grass. White flowers covered the plants and turned to bright red berries.

Laura filled her apron with the red berries.

"Oh, thank you, thank you!" she said to the old men.

Then the three old men in white waved their wands over the fire. Again snow and ice covered everything. Laura ran home and gave the berries to Clara.

Clara did not even thank her sister, and she was just as cross as ever.

## III

The next morning Clara took her old place by the fire. The snow was falling fast. Laura was very busy. She made the beds, washed the dishes, and swept the floor. She sang as she worked.

"I want something," said Clara. "I don't know what I want, but I want something! I hate winter."

"Try to be happy," said Laura. "Let us go out to play in the snow. Let us make snow-balls and see how far we can throw them."

"I do not want to make snow-balls," said Clara. "You shall get some bright red apples. Get me a whole apronful of them."

"Go out and get the apples!" said the old woman. "Be quick about it! How can you talk about snow-balls? You know that your sister does not like snow." She pushed her out and locked the door.

So Laura went again to the great fire. When she saw the twelve old men she began to cry.

"How can I ask them for anything more?" she said to herself.

But they were sorry for her. "What is it now, dear child?" they asked.

"I must find some ripe, red apples," said Laura. "I dare not go home without them."

"This is our work," said the old men in cloaks like the grapes of autumn. They waved their wands over the fire. The ice and snow were gone.

Bright leaves were falling from the trees. Nuts were ripe. Laura saw an apple tree covered with rosy fruit.

She shook the tree, and a few apples fell. She shook it again, but no more came down; so she gathered the apples into her apron.

"It is not an apronful," she said, "but I cannot ask for more." She thanked the old men for their kindness to her.

Then she hurried through the forest to the little hut and gave all the apples to her sister.

"You have not brought me an apronful!" said the cross child. "You have been eating them yourself. Where did you get them?"

Laura told her about the old men and the great fire.

"Come with me," said Clara to the old woman. "We will get all the apples on the tree. Laura shall have none of them."

## IV

Clara and the old woman dressed themselves warmly and went into the forest.

At last they reached the place where the twelve old men sat around the fire.

"Why have you come here?" asked one of them, just as he had asked Laura.

"That is my business," said Clara. "But if you must know, I came to get some ripe, red apples."

"This is not the season for apples," said the old men. "This is winter."

"How silly you are!" said the old woman. "Tell this poor child where to find apples. You know all about it, because you told her sister. Be quick. Don't keep us waiting in the cold."

The twelve old men looked very angry. Then the three in white cloaks stood up and waved their wands.

The fire went out. The snow fell fast. The wind blew fiercely and shook the trees. The branches snapped and fell.

Clara and the old woman turned to go back, but they were blinded by the thick snow. They could not see the path and they were lost in the forest. They never found their own home again. They wandered far, far away.

Laura was left alone in the little hut.

But the twelve old men never forgot her. For they were the Twelve Months. The three men in white stopped up the cracks in the little hut with snow, so that the cold wind could not get in.

The three men in yellow filled her barn with hay and grain for her horse and cow and chickens.

The three men in cloaks like grapes stored her cellar with apples and potatoes and turnips and beets to last through the long winter.

She was always gentle and kind, and her face was as bright as a day in spring.

Then all the people said, "The Twelve Months love our dear Laura, for when she has winter at the door, she has summer in the barn, autumn in the cellar, and spring in her heart."

*—Bohemian Tale.*

# THE MERMAN AND THE MERMAID

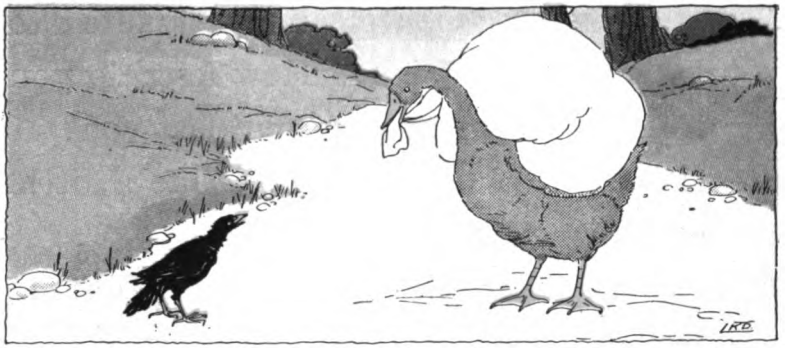
## I

Who would be
A merman bold,
Sitting alone,
Singing alone
Under the sea,
With a crown of gold,
On a throne?

## II

Who would be
A mermaid fair,
Singing alone,
Combing her hair
Under the sea,
In a golden curl
With a comb of pearl,
On a throne?

*—Alfred, Lord Tennyson.*



# THE FOOLISH GOOSE

*Time*—ONE BRIGHT MORNING
*Place*—A BIG ROAD

*Persons:*

GRAY GOOSE — WISE OLD CROW
WHITE CRANE — BROWNIE HEN
A FARMER

[*Gray Goose goes walking down the road, with a big bag of corn—very proud and happy. He meets Wise Old Crow.*]

WISE OLD CROW. Good morning, Gray Goose! What a heavy bag you have there! It is too much for you to carry alone. Let me help you.

GRAY GOOSE. Oh, no! It is a big bag of corn, but I can carry it without any help.

WISE OLD CROW. Oh, well, I just wanted to help you as a friend. How long do you think your bag of corn will last you? I can tell you of a plan to make a little corn go a long way.

GRAY GOOSE. What is your plan? Tell me how to make my corn go a long way, Wise Old Crow.

[*He puts down his bag of corn in the road.*]

WISE OLD CROW. First, you must spread your corn out upon the ground, so that we can count it. Then, you count on one side, and I will count on the other side.

[*Gray Goose takes some of the corn out of the bag and spreads it upon the ground.*]

GRAY GOOSE. [*Counting.*] One, two, three, four, five, six, seven, eight, nine—

WISE OLD CROW. [*Eating a grain of corn each time he counts.*] One, two, three, four, five, six, seven, eight, nine—

GRAY GOOSE. [*Looking up.*] What are you doing, Wise Old Crow? Stop eating my corn!

WISE OLD CROW. [*As he flies far away, laughing.*] Caw! Caw! Caw! I told you that I knew a plan to make a little corn go a long way!

[*Gray Goose picks up his bag of corn, which is not so heavy now, and goes along the road. After a while he meets White Crane.*]

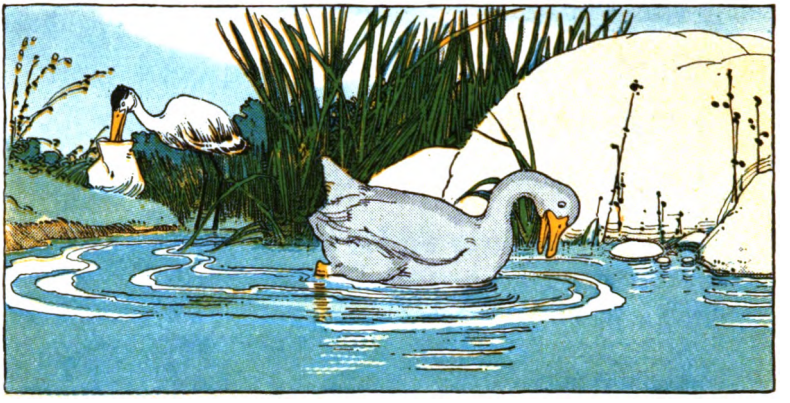
WHITE CRANE. Good morning, Gray Goose! What have you in your bag?

GRAY GOOSE. Oh, that is some of the best corn in the world.

WHITE CRANE. Is that all? You carry it with such care that I thought it must be pearls or diamonds.

GRAY GOOSE. No, I never saw any pearls or diamonds. I should like very much to see such sights!

WHITE CRANE. Well, just swim out to that big rock in the lake over there. The bottom of the lake is covered with beautiful pearls and diamonds. I will keep your corn for you.



[*Gray Goose swims out to see the wonderful sights. While he is gone White Crane eats nearly all of the corn. Gray Goose cannot see any pearls or diamonds on the bottom of the lake. When he starts back, he sees White Crane eating the corn.*]

GRAY GOOSE. Go away from my corn, White Crane! Go away from my corn!

WHITE CRANE. [*As he flies off, laughing.*] I told you that I would keep your corn for you, Gray Goose!

[*Gray Goose picks up the little corn that is left, and goes on down the road. After a while he meets Brownie Hen and her ten chicks.*]

BROWNIE HEN. What have you in that little bag, Gray Goose?

GRAY GOOSE. Oh, just a few grains of corn. I had a big bag full, but White Crane ate most of it while I was looking for pearls and diamonds! I like to see strange sights.

BROWNIE HEN. Well, if you like to see strange sights, throw your corn upon the road and see what happens.

GRAY GOOSE. No, indeed! I know well enough what would happen! Your ten little chicks would eat every grain of it.

BROWNIE HEN. No, No! Gray Goose. My chicks will not steal your corn. Throw some of it upon the road. If my little ones eat a single grain, I will give you ten white eggs.

GRAY GOOSE. All right! I agree to that.

[*He throws down some corn. The chicks run toward it. But before they can eat it, Brownie Hen makes a noise like a hawk. The chicks run away, and Brownie Hen eats the corn.*]

BROWNIE HEN. I told you that my chicks would not eat your corn, Gray Goose!

[*Gray Goose goes on till he meets a Farmer.*]

FARMER. What is in your bag, Gray Goose?

GRAY GOOSE. [*Sadly.*] Only a few grains of corn. My bag of corn grows smaller and smaller. I wish I could make it grow bigger and bigger!

FARMER. Why don't you put the corn in the ground? Then it will grow, and you will always have plenty to eat.

GRAY GOOSE. I will do as you say, Farmer.

[*He plants it, and the corn begins to grow. For every grain he planted, Gray Goose has hundreds of grains!*]

GRAY GOOSE. At last I have found a way to make my bag of corn grow bigger and bigger, instead of smaller and smaller!

—*Leora Robinson.*

## JACK AND THE BEANSTALK

### I

Once upon a time there was a poor woman who lived in a little house with her son Jack.

"Jack," said his mother, one day, "we have no money for bread. You must take our cow to market and sell her."

So Jack started off to market with the cow. On the way he met a man who had some beautiful beans in his hands.

"My boy, where are you going with your cow?" asked the man.

"I am going to market to sell her," said Jack. "What have you in your hands?"

"I have some very wonderful beans," said the man. "I will give them to you if you will give me the cow."

"Very well," said the foolish boy. So he took the beans and ran home.

When his poor mother saw beans instead of money, she began to cry. "You have given away our cow," she said, "and still we have no money for bread!"

Jack felt very sad, but he said, "These beans look so wonderful that I will plant them. Perhaps they will grow and give us plenty of food." So he planted the beans in the garden.

What a strange sight Jack saw in the morning! In the night the beans had grown so high that the stalks were as big as trees, and the tops reached far into the clouds!

"I knew those were wonderful beans!" cried the happy boy. "Perhaps I can find some food at the top of the beanstalk. At least I will climb up to see."

## II

Up and up Jack climbed until his home was far below. Still he could not see the top of the beanstalk. By and by he felt so tired that he stopped to rest.

Then he thought of his poor, hungry mother, waiting for food. So again he began to climb higher and higher. After a long time Jack reached the top of the wonderful beanstalk. "What a beautiful country this is!" he cried in surprise.

Not far away he saw a great castle. While he was looking at it, a fairy came and stood by his side. She wore a cap of red silk, and in her hand she carried a wand.

"Listen, my boy," said the fairy, "and I will tell you a story. Once upon a time a good King lived in that castle with his Queen and their little son.

"Not far away lived a great giant, who wanted the King's rich treasures. So one night he came to the castle and killed the King, as he lay asleep.

"Now the Queen had taken the little boy to visit her old nurse, who lived far below upon the earth. When she heard that the King had been killed, the Queen was afraid to go back to the castle.

"So she and her son lived with the good old nurse. When the nurse died, the Queen and the boy still stayed in the little house. Jack, your mother is that poor Queen."

"My dear mother! My poor father!" cried Jack in surprise.

"Everything in this castle belonged to your father," said the fairy. "Are you brave enough to try to win back these treasures?"

"I am afraid of nothing," said the boy.

"Then go to the castle," the fairy said, "and get the hen that lays golden eggs, and the harp that talks."

Jack went at once to the castle. When he blew the horn that hung at the gate, the giant's wife opened the door.

"Go away!" said the woman. "Do you not know that a giant lives here? He will kill you if he sees you. Listen! He is coming now! Hide in that little room!"

Just as Jack hid himself, the great giant came into the castle. He was so heavy that the whole place shook as he walked. His voice was like thunder.

"Wife," he cried, "I smell a man in the castle! Where is he? I will kill him!"

"You smell only the meat for your supper," said his wife. "Sit down and eat."

When the giant had finished eating, he cried, "Wife, bring the magic hen!" So she brought the hen and put it upon the table.

"Lay, good hen!" said the giant. At once the hen laid a golden egg.

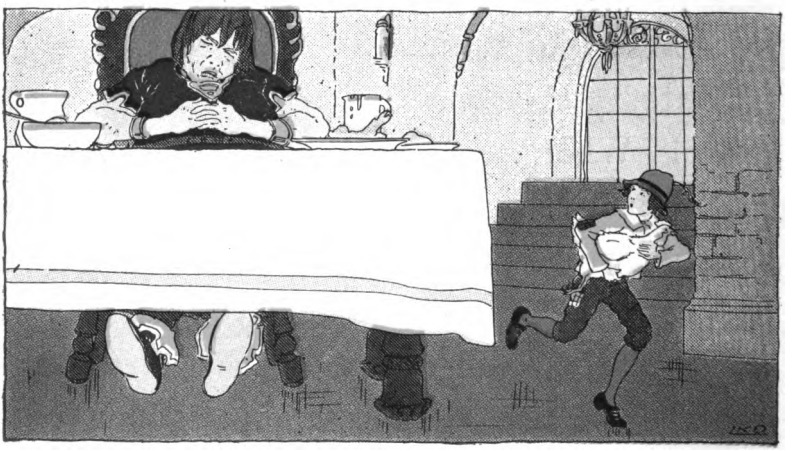
"Lay again!" called out the giant. The hen laid another golden egg.

"Lay a third time!" said the giant. Again a golden egg lay upon the table.

Then the giant put the three eggs into his pocket and fell fast asleep.

Now Jack had seen the wonderful hen through a hole in the door. "This is the hen that the fairy told me to get!" he thought.

So when the giant fell asleep, Jack quickly ran out of the castle with the hen.



It did not take Jack long to reach the beanstalk and to climb down. How happy his mother was when he showed her the magic hen, which would make them rich!

## III

After this, Jack and his mother had all the gold they wanted. But the young boy could not forget the harp which the fairy had told him to take from the giant.

"Mother," he said one day, "I must go back to the castle and get my father's harp."

So again Jack climbed up the great beanstalk, until he came to the land of the fairy. Then he blew upon the castle horn, and the giant's wife opened the door.

Now she did not know that this was the same boy who had run away with the magic hen; for Jack had grown to be very tall in the time that had passed. So she hid him in the little room, just as she had done the first time he came to the castle.

Soon the giant came home. "I smell B O Y!" he cried in a voice like thunder.

"You smell only the fat sheep I have cooked for your dinner," said his wife. "Sit down and eat."

After the giant had finished eating, he called out, "Wife, bring me the magic harp!" So the woman brought him a beautiful harp with golden strings.

"Harp," said the giant, "play for me!" At once soft, sweet music filled the castle.

"Play a more joyful tune!" cried the giant. The harp played such a happy tune that the giant laughed with joy. Never had Jack heard such wonderful music.

"Now play a lullaby!" cried the giant. At once the harp played so sweet a lullaby that the giant fell fast asleep.

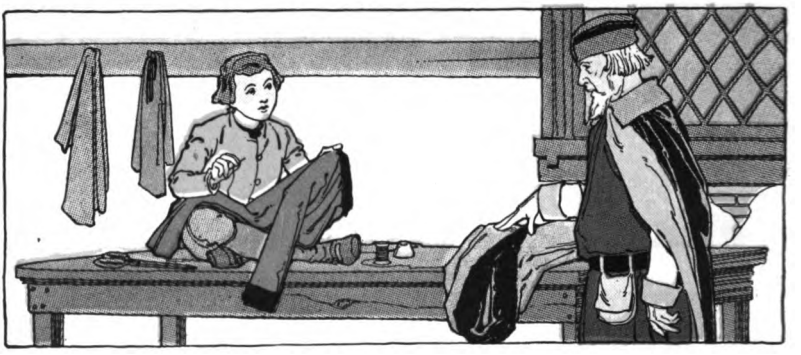
Then Jack crept quietly out of the room, and took the magic harp in his arms. But as he ran through the castle door, the harp called out, "Master! Master!"

Up sprang the giant with a great shout. He ran after Jack faster than the wind. But as he ran, the giant stumbled over a stone, and fell to the ground. Before he could get upon his feet, Jack quickly climbed down the beanstalk.

"Mother! Mother!" cried the boy, running to his little house. "Give me our old ax!" Then with a few quick strokes he cut the wonderful beanstalk close to its roots. Over it went upon the earth with a loud crash, and Jack was safe.

At that very moment the fairy stood beside him. "My brave boy," she said, "you have done well. From this day on, you and your mother shall live in plenty."

*—Old English Tale.*



# THE LITTLE TAILOR

## ACT I

*Time*—ONE AFTERNOON, LONG, LONG AGO
*Place*—A ROOM IN THE TAILOR'S SHOP

*Persons:*

MASTER TAILOR  LITTLE TAILOR

[*Little Tailor sits on a table, sewing. Beside him are his great scissors and his thread. The door opens, and Master Tailor comes in.*]

LITTLE TAILOR. Welcome to you, Master! Have you been to the King's Palace? Did the King's coat fit him?

[*Master Tailor shakes his head sadly and throws the King's coat upon the table.*]

MASTER TAILOR. The King would not even see me! He would see no one.

LITTLE TAILOR. Is the poor King sick?

MASTER TAILOR. No, he is not sick, but he is very sad. He wishes to marry the beautiful Princess. But her father says that the King shall not marry her until he answers three questions.

LITTLE TAILOR. Three questions! Upon my scissors and thread! If I were King, I would answer a hundred questions, to marry so beautiful a Princess.

MASTER TAILOR. But he cannot answer them! No one can answer them! So he sits all day with his head in his hands, thinking of the three questions. He would not even look at this fine new coat.

LITTLE TAILOR. But what are these three questions? Maybe I can answer them.

MASTER TAILOR. You are a good little tailor, but you had better stick to your scissors and thread. You cannot answer them.

LITTLE TAILOR. But please tell me what these questions are, Master Tailor.

MASTER TAILOR. Well, the three questions are:

How many stars are in the sky?

How many hairs on your head lie?

And last of all, how old am I?

[*Little Tailor stops sewing. He puts his head in his hands, and thinks for a moment. Then he gets off the table quickly.*]

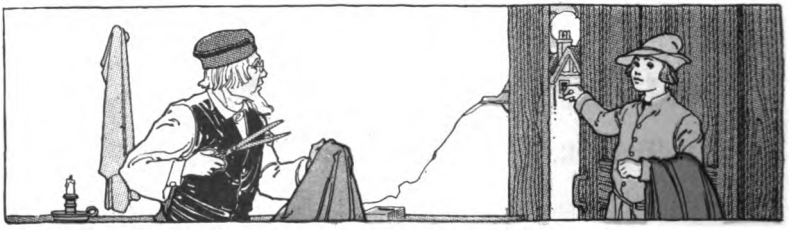
LITTLE TAILOR. I must hurry so that I can get to the King's Palace tonight.

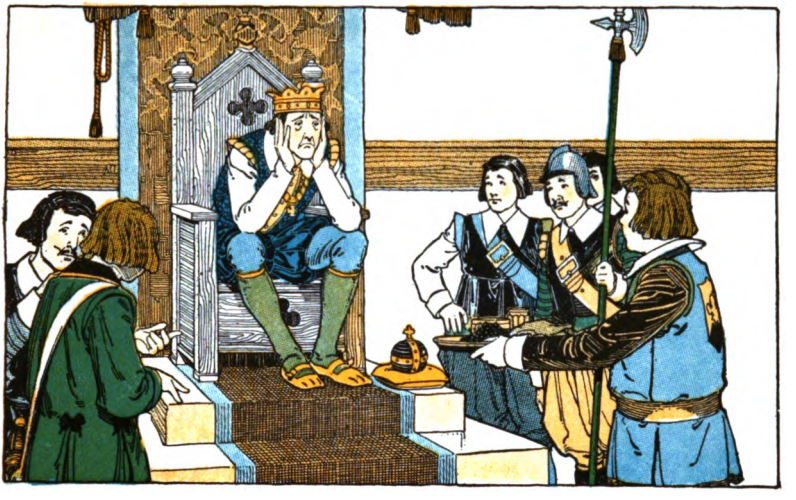
[*He puts on his long cloak and pointed hat. Then he picks up the King's coat, and hurries toward the door.*]

MASTER TAILOR. [*Dropping his work in surprise.*]

Where are you going? Why are you taking the King's coat?

LITTLE TAILOR. Oh, I am off to the Palace to tell the King how to answer the three questions. [*He hurries out.*]





## ACT II

*Time*—THE EVENING OF THE SAME DAY
*Place*—THE KING'S PALACE

*Persons:*

THE KING — SERVANT
COURTIERS — DOOR-KEEPER
LITTLE TAILOR

[*The King sits on his throne with his head in his hands. His courtiers stand about the room looking sad. A servant comes in.*]

SERVANT. Dinner is ready in the Great Hall!

KING. Go away! Go away! I cannot eat.

[*Someone knocks at the door crying, "Open! open!"*]

What is that noise?

DOOR-KEEPER. A foolish tailor boy is outside.

KING. Why does he come to the Palace?

DOOR-KEEPER. He says he can tell you how to answer the three questions.

KING. Bring the tailor boy in at once.

[*The great door is opened, and Little Tailor comes in with the King's coat on his arm.*]

You say you can answer the three questions? How do you even know what these questions are?

LITTLE TAILOR. My Master was here today with this coat. He told me what the questions are. I can answer them.

KING. If you can answer them you shall have anything you wish! First, tell me how many stars are in the sky.

LITTLE TAILOR. Give me a pen, some ink, a big sheet of white paper, and a table.

[*A Courtier brings them in. Little Tailor puts the paper upon the table and makes a great many black dots upon it. Then he holds it up.*]

There, O King! Count the dots!

KING. [*Shaking his head.*] I cannot count them! There are so many dots that no one could count them.

LITTLE TAILOR. Very well! So it is with the stars in the sky!

KING. [*In great joy.*] Very good! Very good! Just so I will answer the father of the Princess. That is the only true answer! But now tell me how many hairs there are on my head.

LITTLE TAILOR. Take off your crown, O King.

[*The King takes off his crown. Little Tailor goes up to him, and pulls out one of his hairs.*]

There! You have one hair less than you had when I came here.

KING. [*Clapping his hands.*] Good again! There could not be a better answer! The father of the Princess will not have a word to say. But now, tell me how to answer the last question. What shall I say when the father of the Princess asks me how old he is?

LITTLE TAILOR. Oh, that is the very easiest question of all! He is as old as his tongue, and a little older than his teeth.

KING. [*He shakes Little Tailor by the hand.*] You are indeed a wise Little Tailor! I shall marry the Princess tomorrow. Tell me what you wish to have, and I will give it to you.

LITTLE TAILOR. I have only one thing to ask of you. Try on this coat, to see if it fits.

KING. I do not need to try on the coat. So wise a tailor is sure to make a coat that fits. You shall make all my coats as long as I live.

ALL THE COURTIERS. [*Shouting together.*] Long live the King! Long live Little Tailor!

—*Jacob and Wilhelm Grimm.*

# THE KING AND THE GOOSE-HERD

## I

Long ago, in a land across the sea, there lived a good King who loved books more than anything else in all the world.

One day the King sat down upon a bench in the castle park, to read. He was tired, and the day was hot, so he fell asleep.

After a while the good King waked up. "I will take a long walk," he said to himself, "and see the beautiful lake." He did not think of his book until he had gone far from the park.

"Perhaps I can find someone to send back for it," thought the King, as he looked about him. On a hill-side, not far away, he saw a boy tending a flock of geese.

So the King went to the goose-herd and said to him, "My boy, I left a book upon a bench by the gate in the park. I will give you a silver piece if you will get it for me."

The eyes of the boy sparkled as he saw the piece of money. "I would run to the park many times for such a silver piece," he said. "It is more than I get in a month for tending geese. But what will become of my flock while I am gone?"

"The geese will be all right," answered the King. "I will take care of them."

"You!" cried the boy, laughing. "You are too fat and too slow to watch over geese. They would run away from you and get into the meadow by the lake. Do you see that big black gander? He would lead the whole flock away. No! I cannot leave my geese, even for your piece of silver."

"My boy, I can keep people in order," said the King. "Surely I can take care of a few geese for a little while."

"You keep people in order!" the goose-herd cried in surprise. "Oh, you must be the school-master. But you would find that it is much easier to manage boys than geese!"

"That may be so," said the King. "But get me the book, and I will pay for any harm the geese may do while you are gone."

"Well, then, take my whip," answered the goose-herd, "and I will go. Be sure to keep your eyes on the black gander."

So the King took the whip, and the boy started off toward the castle park. All at once he stopped and called back, "Crack the whip, School-Master! Crack the whip!"

The King swung the whip, first to one side and then to the other, but it made no sound.

"You a school-master!" cried the boy, running back to the King. "And yet you cannot crack a whip! Here, let me show you how to do it."

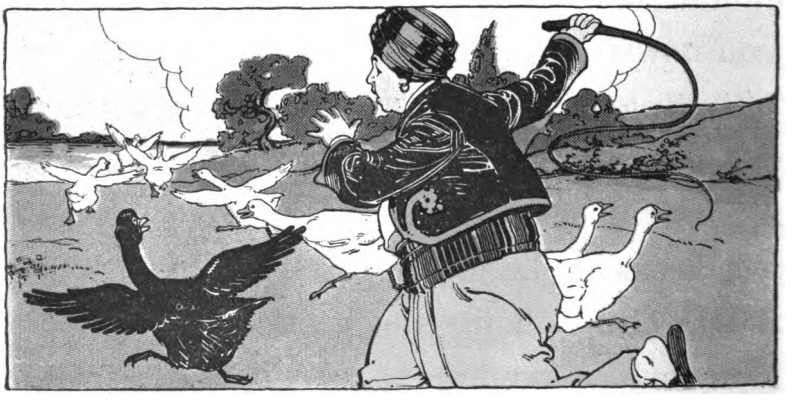
Taking the whip from the King's hand, the goose-herd swung it over his head and made it crack with a loud noise. At once the geese gathered quickly together. Then the boy ran off for the book, as fast as his legs could carry him.

## II

Soon the big black gander lifted up his head and looked about him. When he saw that a strange man held the whip, he flapped his wings and gave a shrill cry.

At once all the geese began to run toward the meadow by the lake. After them ran the King, shouting as loud as he could, "Stop! Stop! Come back to the hill-side!"

He tried to crack the whip, but no sound came, and soon the geese were feeding all over the meadow. The King worked harder and harder, but he could not drive even one goose back to the hill-side.



"The boy was right, after all," he said to himself. "It is easier to manage thousands of men than one flock of geese."

After a while the little goose-herd came back with the book. He looked for his geese, but they were running over the meadow, eating the long grass.

"There!" said the angry boy, turning to the King. "I knew how it would be! And I can never drive them together by myself. Come and help me!"

Without saying a word, the good King gave the whip to the boy.

"Stand at this corner of the meadow," said the goose-herd. "Stretch out your arms! Now, move them up and down. When I give you the word, shout with all your might at the geese."

Then the boy set out for the end of the field, where the big black gander was running about and feeding.

"Now, shout!" called out the goose-herd.

The King stretched out his arms, waved them up and down, and shouted with all his might. At the same time the goose-herd cracked his whip, and the whole flock of geese ran out of the meadow.

"Never again shall anyone get my whip away from me!" said the boy. "I would not give it to the King himself."

The King laughed. "You are right," he said, "for the King is as poor a goose-herd as I am. But here is another silver piece to pay for the harm that the geese have done. Do not be angry with me. I never tended geese before. You see, I am the King."

"The King!" cried the boy in surprise. "Well, you are a kind man, anyway, and everyone says that you are a good King. But just the same, you are a very poor goose-herd."

*—Old Persian Tale.*

## THE RAINBOW

Two little clouds one summer day
Went floating through the sky;
They went so fast they bumped their heads,
And both began to cry.

Old Father Sun looked down and said,
"Oh, never mind, my dears;
I'll send my little fairy folks
To dry your falling tears!"

One fairy came in red so fine,
And one in orange bright;
Then yellow, green, blue, violet
Were all at once in sight.

They wiped the cloud tears all away,
And then from out the sky,
Upon a line the sunbeams made,
They hung their gowns to dry.

—*Lizzie M. Hadley.*

## HOW THE DAYS GOT THEIR NAMES

I never know what day it is
Unless I hear the name;
Today, tomorrow, yesterday
To me seem all the same.

And so I'm glad they named the days,
A long, long time ago.
I'll tell you how it came about,
For every child should know.

In old times, folks had lots of gods;
The greatest was the sun.
Our Sunday got its name from him.
The week had now begun.

The "Moon-day" next was named, to
please
The moon-god, so they say.
Its name is Monday now. I guess
That one "o" slipped away.

Our Tuesday's name comes from Tiu
(You spell it T-u-e),
Who was the old-time god of war.
A god to fear was he!

Old Woden was another god,
The god of wisdom bright.
Old Woden's day is Wednesday now;
Be sure you spell it right.

And Thursday gets its name from Thor,
The god of thunder, loud.
The old folks had no "lightning-day"—
They feared the thunder-cloud!

Our Friday comes from Frigedaeg.
That may seem strange, I know.
It got its name from Woden's wife,
A long, long time ago.

Old Saturn was the god of plants,
The friend of girl and boy;
For Saturday was named for him,
The day of children's joy.

Those old-time folks had fifty gods
Almost, it seems to me.
If they had named a day for each,
How long the week would be!

## WORD LIST FOR BOOK TWO

The following list contains the words of Book Two that were not taught in the Primer or Book One. Many of these words have been developed phonetically in earlier lessons, and are therefore not new to the child when read on the pages indicated. Such words are printed in italic type.

**8** ready
path
pump
nice
clear
bath

**9** *wood*-pile
chips
*cook*

**10** rich

**11** Top-knot
Biddy
scratching
new-laid

**13** bathed
dressed
while

**14** dipper
thirsty
*tin*
dry

**15** sharp
*stones*
among
started
poured
*hand*

**16** queer
happened
shining
silver
drink
*shone*
feel

**17** *sparkling*
diamonds
ago
*shows*
brave

**18** twinkle
blazing
*set*
dew
often
traveler
though

**19** half
hour
*band*
danced
a-searching
skies
minute
course

**20** naughty
*stood*

**21** toward
oho

**22** goes
use
heels

**23** funniest
proper
which
shoots
India-rubber
*ball*
none
buttercup
lazy
arrant

**24** candle
quite
grown-up
past
seem
*hard*

**25** lucky
been
pay
piece
shoulder

**26** *hot*
heavy
riding
rode

**27** foot
load
*trade*
reins

**28** driving
brought
sunny

**29** clapped
drove
*drop*
*kicked*
dust

**30** butcher
wheelbarrow
*killed*
beef
pork

31 troubles
carrying
stolen
thief
throw

32 *rid*
scissors-grinder
pocket

33 either
answered

34 done
*need*
*grindstone*

35 bank
stooped
watched

36 charmingly
curled
heath
week

37 folks
terribly
changed
paint
washed
*arm's*
trodden
least
*sake*

38 grasshopper
*same*
worker

39 *harm*
stiff

40 frog
*ox*
animal
herself
strange
young

41 burst
silly

42 pleasing
everybody
taking
donkey
easier
ashamed

43 women
selfish
room
enough
able
pole
carried

44 untied
drive
nobody

45 *manger*
ought
starve
life
else

46 *strangers*

47 fur
*mine*
quick

48 gentle
*speak*
*sound*
purr-r
*danger*
dreadful
most

49 listen
*chin*
moved
wild
stretched

50 squee-hee-hee
*mind*
fierce
remember
*deeds*

51 cream
apple-*tart*
wanders
lowing
*stray*
blown
pass
showers

52 Taro
turtle
fisherman
teased
teasing

53 stroked
thousand
boat

54 saving
Sea-King's
palace
bottom

55 bloomed
*gatekeeper*
helpers
Princess

56 yesterday
saved
share

57 elephant
monkey
quarrel
climb
agree
*pick*

58 trunk

59 *stream*
neither
strength
quickness
gathered

60 bear
soldier
*tame*
march
really
inn
upstairs
*gun*

61 tramp
*snuffed*
rat-a-tat-tat
*hold*

62 left
*led*

63 sparrow
*bleat*
*teach*
taught

64 afterwards
*sheep-fold*
late

65 *tapped*
breakfast

66 swallow
*sun*-loving
hurrying
o'er
certain
cloudy
follow

67 cakes
baking
wore
cape
*cap*
those
dough

68 oven

69 *wood*-pecker

70 secret
cherry

71 shan't
whole

72 weather
*skates*
*sleds*
honey-*bees*
*hum*
pussies
willow-*trees*

73 magpie
lesson
mud
*shape*
thrush
sticks

74 twigs
*wind*
lining
suits
*lined*
alike

75 porcupine

76 *hog*
sitting

77 *tight*
knocked

79 ram
*fed*
mutton
against
struck

80 *free*
kindness
*feed*
ourselves

81 meal
roasted

82 live
gabbling
moss
farther

83 soup
wealthy

84 snug

85 wolves
neighbors
expecting
*snapped*
nipped
pecked
giant

86 witch
snipped

87 Atri
wrong
tower
*bell*-rope
*ring*
judges
*punish*

88 *rang*
robes
rung
*thin*
ding-dong

89 *nap*

90 *lame*
almost
*blind*
starving
belongs
castle

91 war
wherever
unless
*bad*
*shame*
word

92 stable

93 summer-maker
season
*ice*
bare
Ojeeg
Indian
*deer*
*feast*

94 *bow*
arrow
fingers
numb
use
wigwam
magic

95 *meet*
*tears*
smiled
fond
son

96 Otter
Beaver
Badger
journey
mountain
touched

97 jumper
breath
*rock*

98 fists
breeze
rushed

99 melted
sparkled
since

100 earn
living
straw

101 huff
*rap*

102 third
bricks

104 *rows*
juicy
o'clock

105 these
pinched
center

106 *fair*
churn
*bought*
except

108 *heat*
*lid*
visit

109 *wood*-cutter
wife
lose
*noon*

110 lifted
*latch*
hearth
speckled

111 meant
kitchen
*dish*
*stew*

112 large
*bump*
cellar

113 sent
tomorrow

114 hoot

115 peas

116 spoke
armful
clean
*sheets*

117 ivory
*chairs*

118 surprised

120 *lad*
pantry

121 spread
serve

122 *crust*

123 instead
true
believe

124 worth

125 making
fellow

126 bench
perhaps

127 paid

128 months
January
February
April
June
posies
July
August
September
golden-rod
pod
October

129 November
chilly
whirling
frost
December
ends
nor
trembling

131 fluttering
content
earthy
*blanket*

132 sigh
stopped
colors

134 simply
pale-faced
frozen

135 *few*
completely
faithful
*apart*

136 Polly
clothes
*broom*
vase
*napkins*
plate

137 Susan
pink
Dora Jane
Hannah
careful
*knife*
teaspoon

138 carved
*meat*
potato
cranberry
sauce
squash
*pie*

139 dessert
raisins
visitors
scattered

140 front
steps
moment

141 cobwebs
trimmed
popcorn
candies
toys
*locked*
already
canary

142 spider
attic
*poke*
single

143 busy
*halls*

144 *teeny*
crawly

145 *trumpet*
face

146 wand

147 waved

148 lonely
blossoms

149 dare
*steal*
*besides*
timid

150 bunny's
hippity-*hop*
quiet

151 *tracks*
message

154 Joan
Pierre
French
village
torn
St. Nicholas

155 shoes

156 salute
American
trenches
*hats*
*pair*
brother

157 Junior

158 Abe
cabin
family
*sold*
soil

159 railroads
wagons
furniture
oxen
*sank*
hubs

160 trotted
chase
*floated*

161 distance
coax
weight
freeze
cruel
*whines*
waded

162 shivering
presidents

163 Betty
*knit*
coach
drawn
*seat*

164 crowds
welcome
*fife*
Robert

165 United States
shady
porch
stepped
curtsy

166 *maid*
rosy
kettle
fresh

167 *slices*
*ham*
leaned

168 robber
*sprang*

169 daises
dot
lady

170 plenty
violets
sheltered
storms

171 taken

172 lawn
aside
*fold*
prayers
dawns

173 Clytie
water-maiden
sea-caves
Apollo's
chariot
*sun*-god
begins
heavens

174 western
leads

175 pranced
neighed
tasted

176 slender
petals

177 Tom
elf
hammer
*tip*toe

178 *rip-rap*
*tick*-a-tack-
too
shrill
stitch

179 wrinkles

180 leather
apron
*lap*
snuff-box

181 ker-choo
*sneezed*

182 ditch

183 scarlet
stool
putting
whose
business

184 *bogs*
slipped
stumbled

185 pointing
*dig*
scarf

186 *gay*

187 hundreds
beaten

188 umbrella
*odd*
thistle-
down
thick

189 *toadstool*
crept
stem

191 twelve
Laura
Clara
*hut*
fretful
unkind
*hate*

192 pushed
wrapped

cloak
*grapes*
autumn

194 bunch
*tore*
strawberries

197 apronful

198 hurried

201 *stored*
potatoes
*beets*

202 merman
mermaid
*bold*
*crown*
throne
pearl

203 persons

205 caw
*lake*

209 beanstalk
*market*

211 silk

212 Queen
treasures
nurse
*win*

213 harp
thunder
finished

216 music
joyful
tune

217 ax
crash

218 tailor
act
*shop*
*fit*

219 marry
questions

220 *lie*

221 courtiers

222 ink
paper

223 less

224 tongue
teeth

225 goose-herd
*books*
*park*
read
tending
flock

226 order
schoolmaster
manage

227 *whip*
swung

231 rainbow
orange
wiped
*sunbeams*
*gowns*

232 *lots*
begun
Monday

233 Tuesday's
Tiu
*spell*
*fear*
Woden
wisdom
Wednesday

234 Thursday
Thor
lightning
Friday
Frigedaeg
Saturn
Saturday
fifty

MANUAL FOR

# THE ELSON READERS

## BOOK TWO

*(REVISED EDITION)*

PRESENTING A DETAILED METHOD OF PROCEDURE
FOR THE TEACHING OF READING

BY

WILLIAM H. ELSON

AUTHOR ELSON GOOD ENGLISH SERIES

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# INTRODUCTION

In order to teach reading effectively some systematic plan or method must be followed which will give beginners the ability to *interpret the thought* of the printed page, and at the same time equip them with independent control of the mechanical problems involved. Such a method, definite and detailed, is presented by the Manuals accompanying the Elson-Runkel Primer and the Elson Readers, Books One and Two.

## The Elson-Runkel Method

The Elson-Runkel Method is based on the belief that *interesting content* is the most important factor in learning to read; that the keynote of interest is the story-plot; and that the child's delight in the oral story should be utilized in the very first steps of reading. In consequence, this method provides the child with stories of such nature as will grip his interest and constantly develop his power for connected thinking, by means of incident and plot-structure. Through the use of this *vital content* the method develops the various phonetic elements of our language, one by one, as they are encountered in the story. A content of simple but vivid stories, expressed in a typical child vocabulary, will inevitably contain these phonetic elements, and will bring them to the child in the course of his reading *needs* quite as rapidly as he is capable of mastering them. Moreover, the type words selected from such material for drill purposes will come to him in interesting associations—*as integral parts of real stories.*

Prepared by the Elson-Runkel Method, the child is eager to master the mechanical difficulties in order that he may read more of the delightful stories provided for him. The important words in the story, rich in meaning to him, he quickly learns to recognize. Soon a working vocabulary of printed words is at the child's com-

mand, acquired not by painful drill on meaningless forms, but through interesting associations. Thus he is able to read the story he knows and loves. From this point on, awakened interest and purposeful motive carry him forward, with a joy and a growing sense of power to get meaning from the printed page, unknown in a method that subordinates content to memory drill. Throughout, he is eager to master sentences, phrases, and words because they come to him as new forms of a content in which he already has abundant interest. This motive compels him to acquire control of all the problems involved in reading. An important feature of this method is that it economizes effort, not only by utilizing the spontaneous power of interest, but also by developing phonetic elements, *as one by one, they arise naturally in the child's reading.* In this way the motive for mastering difficulties is constantly present, and knowledge acquired is immediately applied, without the painful drill necessary in less vital methods.

### Preparatory Development of Each Story

When Book Two is placed in the hands of the child, preparatory work in word-control is given in connection with each story, before the reading of the text is attempted. In this treatment, new words are thoroughly developed from sentences or phrases, either phonetically or as sight words. Sentences and phrases or group words are listed for drill in phrasing and eye-span. This preparatory work makes the reading lesson, which follows, a pleasure to both the children and the teacher.

### Provision for Silent Reading

Special attention is given to the development of skill in Silent Reading. The following provisions insure a continuous growth in comprehension and speed through practice in Silent Reading:

(1) Twenty seat work lessons (see cards of New Set VII-C) are provided, of such a nature as to bring into action the pupil's play instinct. Each card contains instructions telling the appropriate place for use.

(2) A number of games (see page 263) are suggested, many of which afford practice in Silent Reading.

(3) The Manual from time to time offers suggestions for additional Silent Reading practice. (See pages 270, 273.)

### Word-Control Through Phonetics

The manner in which the Elson-Runkel Method enables the child to read the interesting content of the text has already been made clear. The ability to read a given book, however, is not an end in itself, but merely a foundation for the larger power of controlling new words as they are encountered in more general reading. This larger power, it is universally recognized, comes most easily through mastery of the various phonetic elements of our language. The value of this training lies in the fact that it enables the child to control not only the particular type word chosen to illustrate a given phonetic element, but also all words of the same family wherever found in later reading. A detailed plan for establishing such mastery is carefully marked out by the Elson-Runkel Method. This plan, however, differs from that of prevailing mechanical methods, in that the phonetic elements are taken up as, one by one, they appear in the printed story. Thus the child's immediate reading needs, and not arbitrary, adult opinions, determine the order in which these elements are treated, and furnish the motive for their mastery.

### Tests of Progress

From time to time the wise teacher will test the progress of her pupils in the ability to read rapidly and understandingly, and in their mastery of the various phonetic elements taught. Rate of reading cannot be measured accurately by using the pupils' text for this purpose, since many children read ahead and become more or less familiar with the text. For this reason it is better to test by means of material that is entirely new to the child, such for example as the cards of New Set VII-C (see page 261). These

cards provide reading matter that is new and yet within the known vocabulary of the children.

In testing for phonetics, the teacher may use various methods for determining the independent powers of pupils in the control of words. One excellent method of testing is by the use of Phonetic Chart, B (see page 262).

### Divisions of the Manual

For the sake of convenience, the Elson-Runkel Method is treated in the Manual under the following heads:

Part One—Practical Suggestions (page 253).
Part Two—Games for Drill (page 263).
Part Three—Development of Text (page 267).

Part One discusses certain fundamental points in the teaching of reading which should be given special attention.

Part Two consists of a series of games (for the most part in connection with card devices) for drill in silent reading and in sentence, phrase, and word mastery.

Part Three outlines the work in connection with the text. It contains the complete development of all selections in Book Two, as well as the phonetic elements taught through them.

# PART ONE

## *PRACTICAL SUGGESTIONS*

### Factors in Reading Ability

Good reading ability is made up of a number of factors, and the teacher should have a clear perspective of the relative values of these factors, as a daily guide in her class work. Obviously, the power to control words comes first. The teacher, however, should remember that word-mastery is merely a means to an end—the interpretation of the *thought* of the printed page. For reading is vastly more than mere word-getting. It is not sufficient that the child can recognize a given word at sight and call it correctly. He must also associate it with its appropriate meaning—it must suggest to him its full content. Finally, reading includes the ability to interpret thoughts in their organized relation to the story, that is, the power of following the plot.

*Since thought-interpretation is the ultimate aim of all reading lessons, the teacher should constantly test her pupils to make sure that they have a thorough appreciation of the story-unit, the ability to follow clearly the steps in the development of the plot.*

### Aids to Comprehension

Recent studies in Silent Reading give new emphasis to the fact that *comprehension of thought* is the primary aim in all reading. This fundamental truth has guided the authors in the preparation of the Elson-Runkel Method. In Book Two distinct provision is made for the following essential aids to comprehension:

**I. Vital Story Content.** Interesting stories constitute the most important factor in learning to read. Dr. Edwin B. Huey says, "The child loves a story, loves to get somewhither in what is said, wants an outcome to the discussion." Obviously the story-plot is the keynote of interest. Book Two makes constant use of the child's curiosity in "what is going to happen next"; it is rich in stories having a plot, a series of incidents, and an outcome. A book that ignores the child's interest—his only motive for learning—by failing to provide him with vital story content is extremely wasteful of the pupil's energy. For interest is the most powerful impelling force; when it is lacking, its place must be taken by external force. Thus, vital story content that appeals strongly to the child's interest in plot-action is a powerful aid to the development of thought.

**II. The Illustrations.** The illustrations throughout Book Two are an important aid to comprehension. They are not mere decorations, but are so drawn as to present in visual form the important steps of the narrative. They give, as it were, a panorama of the story, unfolding the action pictorially as the text unfolds it through the printed word. So intimate is the connection between text and illustration that pupils may well be encouraged to study the pictures systematically before they begin to read. The teacher will share with the children the enjoyment that comes from this study, directing their attention to points in the pictures that make the story-action vivid. In this way the illustrations will serve their full purpose, enriching the text and aiding the children to gain the complete content of the story.

**III. Dramatization.** A further aid to comprehension is found in acting or playing the story. In general the stories of Book Two lend themselves to dramatic treatment, thus providing an excellent type of project work. Dramatizing a story makes it *real* to the child and makes his impressions *vivid*. In this way the several plot

incidents are made to stand out distinctly, and the child is enabled to reproduce them in their proper order. For, when the child becomes an actor in a drama he must hold in mind the run of events and do "team work" with others. The teacher should remember that entertainment and show are not the aims, but an accurate interpretation of the story—a better seeing and a keener appreciation. Some of the stories may well be dramatized several times, for this will call into action all the different children, offer opportunity for individual initiative, and strengthen the feeling of unity for the story-whole. If pupils are given a large part in planning and arranging the dramatic presentation, the value of the exercise will be the greater.

### Eye Movement and Phrasing Ability

In reading, the eye moves along the line by leaps or jumps, making pauses by the way. Dr. Huey has pointed out that slow readers read a word at a time, while rapid readers visualize complete phrases, making only a few pauses per line. By scientific tests Dr. Gray has shown that the average number of eye pauses for eight elementary-school pupils rated as good readers was 6.1 per line, while that of nine pupils of like grades rated as poor readers was 10.8. Thus, the ability to take in longer groups of words—phrasing ability—is an important factor in reading efficiency. In oral reading the distance that the eye travels in advance of the voice is called the *eye-voice span.* Investigations by Dr. O'Brien, Director of the Columbus Foundation at the University of Illinois, and by other investigators, show that good readers have a longer eye voice span that poor readers. In the early grades, where oral reading predominates, the eye-voice span should steadily increase and the number of eye-pauses should decrease.

A simple experiment for showing the eye movement may be made by standing behind the reader and holding a hand-mirror in front

of the reader's eyes in such position as will show the eye movement. Indeed, by this experiment one can roughly determine the number of pauses the eye makes per line. Since the eye span affects rate in reading, practice should be given to increase the eye span. *Excessive drill on isolated words, so common in phonetic systems of beginning reading, tends to establish the habit of a short eye span, whereas drill on phrases and groups of words tends to develop the habit of a long eye span, so essential to speed and comprehension.*

The Elson-Runkel Method makes definite provision for establishing the habit of phrasing. In the Primer, through the use of flash cards (New Set IV), phrasing practice is given on word-groups. This drill is supplemented by the use of phrase cards (New Set VI) for seat work. This practice is further supplemented by the use of seat work cards (New Set VII-A) for Silent Reading and Crayoning; also by the Silent Reading Action Sentences (New Set XI-A). In Book One, New Set VII-B and New Set XI-B; and in Book Two, New Set VII-C, provide for continuing this practice in Silent Reading. These cards provide tests for comprehension and at the same time supply seat work of an educative kind. Such exercises supported by the free use of the blackboard, drilling on the sentences and phrases listed in the Manual, tend to decrease the number of eye pauses, to increase the reading rate, and thus to aid in thought-getting.

### Sentence, Phrase, Word, and Phonetic Development

A complete system of phonetics is worked out in the Elson-Runkel Method, based on the vocabularies of the Elson Primer, and Books One and Two, except a few that are developed in Book Three where a beginning is made at alphabetical arrangement of words. The fundamental phonetic elements are thoroughly developed. The manuals for the Primer and Book One treat the various sound elements which enable the child to master the important phonetic words of the text. The Manual for Book

Two builds on the foundation of phonetics which have been previously taught.

Systematic drill should be given on the sentences, phrases, and words listed for that purpose. Advantage should be taken of the phonetic cards and games to make this part of the work enjoyable to the children. The plan provides for two lessons in reading and one separate exercise in phonetics each day. In the Elson-Runkel Method all phonetics are developed from *known words*. Opinions differ as to *when* phonetics may be profitably introduced and as to the amount of *time* that should be devoted to them, but there is common agreement that the phonetics taught should have *immediate bearing* on the reading work in hand, and that this training in phonetics may best be given in a separate lesson. (See *The Twentieth Yearbook* of the National Society for the Study of Education, page 12.)

### Reading from the Book

The teacher should make sure that the pupil has the *thought* of a sentence before he attempts to read it aloud. Time should first be allowed for silent interpretation. This will enable the pupil to read aloud with understanding, and see the sequence of the sentence.

It is well not to allow children to point to the words as they read, for such a habit tends to weaken the feeling for phrase-unity. They should read more than one sentence at a time—a group of sentences, a page, even an entire story. In this way they learn to tell "what it's all about," and are enabled to keep in mind the movement of the story.

The teacher should not fail to show children by example how to read difficult sentences. Indeed, from time to time, she should read entire pages for them. This presentation of a "model" by the teacher should not, however, precede the efforts of the pupils to express the same passage.

### The Personal Touch

It is desirable to establish a vital connection between the pupils and the selection, for it is the personal touch of interest that counts with children. Recognizing this fact, the authors have chosen stories that largely center around characters and incidents that are significant to the normal child through his own experience. The teacher will utilize this basis of personal knowledge by reviving the experiences of the children. This gives a sense of reality to the story and enables pupils to realize in imagination the events they read about.

### Children's Limited Experience

It goes without saying, however, that no body of material can be chosen that is wholly based upon experiences common to *all* children. When the teacher finds a story, or an incident in a story, that deals with experiences foreign to some of the children, it must be made meaningful to them. There are many ways of giving such a passage significance and, therefore, vividness. The teacher recounts experiences of her own that are similar to those described in the story. She has seen what the characters in the narrative saw, or something quite like it; so she tells about it. She may directly, by means of objects, or indirectly, by means of pictures, supply the necessary concrete experience. Whatever method she employs, it is important that she should avoid the common mistake of assuming that the printed name of an object *calls* up to the children its appropriate mental picture, when in fact the word has no significance whatever. A safe maxim for the teacher, here, is "Be sure that the pupils have mental images corresponding to the words they read."

### Suggestions for Supplementary Work

In Part Three of this Manual, supplementary stories, verses, songs, games, projects, occupational work, etc., are suggested for

use in connection with individual stories or story-groups. (See pp. 277 and 325.) For convenience, these suggestions have been placed immediately following the Manual treatment of the basic story which they are intended to supplement. This additional material gives variety and enrichment to the work and offers enlarged exercise-ground for establishing the child in the mechanics of reading. At the same time it increases interest through new treatment of a theme that is already familiar.

Before taking up a new story, the teacher should consult the Manual treatment of both the basic and the supplementary stories. She will then be in a position to make her program in the light of all the data offered, drawing upon the supplementary material in the most advantageous way. It is not expected that the teacher will find time to use all the supplementary material suggested, but rather that selection may be made according to her needs and available time.

## Games for Drill

Part Two of this Manual consists of games, suggested as a means of practice in silent reading and of making interesting the necessary drill upon the mechanics of reading. These suggestions are merely tentative, and the teacher should feel free to draw upon them or to supplement them according to her needs. They should be utilized whenever they may be helpful.

## Supplementary Equipment

The Elson-Runkel Method is provided with a series of carefully prepared charts and sets of cards that add interest to the work and afford abundant opportunity for practice work in silent reading, as well as in the mastery of sentences, phrases, words, and phonetics. This supplementary equipment consists of the following units:

**FOR PRIMER**

**New Set I—Outline Pictures (9 cards, 18 pictures)**
**New Set II—Letter and Phonogram Cards (69 cards—print and script)**
**New Set III—Word Cards (295 words, 75 print and script)**
**New Set IV—Phrase Cards (153 phrases and group words)**
**New Set V—Seat Work Letter Cards (word builders; one card per pupil). For use with Book One, also**
**New Set VI—Seat Work Sentence, Phrase, and Word Cards (12)**
**New Set VII-A—Seat Work—Silent Reading and Crayoning (10 cards; 20 lessons)**
**New Set XI-A—Silent Reading Action Sentences (125 cards)**
**Pupil's Hand Chart—Pre-Primer Booklet (32 pages, illustrated in colors)**
**New Wall Chart—36 pages, illustrated**
**Phonetic Chart, A—(37 strips). For use with Book One also**
**New Teachers' Edition (Primer)—Complete, detailed Manual**

**FOR BOOK ONE**

**New Set V—Seat Work Letter Cards (See Primer list above)**
**New Set VII-B—Seat Work—Silent Reading and Crayoning (10 cards; 20 lessons)**
**New Set VIII—Letter and Phonogram Cards (75 cards, print and script)**
**New Set IX—Word Cards (First 150 Words of Book One)**
**New Set XI-B—Silent Reading Action Sentences (125 cards)**
**Phonetic Chart, A—(See Primer list above)**
**New Teachers' Edition (Book One)—Complete, detailed Manual**

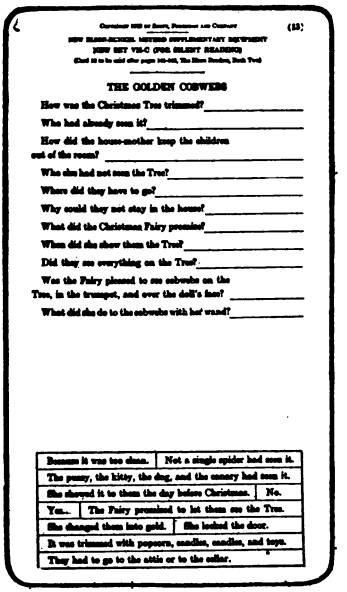
**FOR BOOK TWO**

**New Set VII-C—Seat Work—Silent Reading (10 Cards; 20 lessons)**
**New Set X—Letter and Phonogram Cards (96 Cards)**
**Phonetic Chart, B (27 Strips)**
**New Teachers' Edition (Book Two)—Complete, detailed Manual**

A detailed description of each unit in the Primer and Book One lists was given in the preceding Manuals. Certain of these sets may well be used in connection with Book Two for quick review,

especially New Sets II, III, VIII, and IX. A full description of the sets for regular use with Book Two follows:

## *NEW SET VII-C*



THE GOLDEN COBWEBS

How was the Christmas Tree trimmed?_____

Who had already seen it?_____

How did the house-mother keep the children out of the room?_____

Who else had not seen the Tree?_____

Where did they have to go?_____

Why could they not stay in the house?_____

What did the Christmas Fairy promise?_____

When did she show them the Tree?_____

Did they see everything on the Tree?_____

Was the Fairy pleased to see cobwebs on the Tree, in the trumpet, and over the doll's face?_____

What did she do to the cobwebs with her wand?_____

| | |
|---|---|
| Because it was too clean. | Not a single spider had seen it. |
| The pussy, the kitty, the dog, and the canary had seen it. | |
| She showed it to them the day before Christmas. | No. |
| Yes. | The Fairy promised to let them see the Tree. |
| She changed them into gold. | She locked the door. |
| It was trimmed with popcorn, candies, candles, and toys. | |
| They had to go to the attic or to the cellar. | |

This set furnishes valuable seat work practice for developing both comprehension and speed in Silent Reading. The questions and answers on each card are so phrased as to contain only words that have been developed previous to the time when the card is to be used. The plan of use is as follows:

The pupil cuts apart the answers from the bottom of the card; he then reads each question silently and places the correct answer opposite it. Most of the questions require the pupil to judge what the correct answer is by a scrutiny of the picture, or by his familiarity with the plot of the story, but occasional questions are in the nature of general intelligence tests.

After the pupil has become accustomed to this type of work the teacher may increase his speed in Silent Reading by introducing the time element. One good way is to play Game No. 11, page 264, which brings into action the competitive instinct. By recording the results of the game, the teacher can determine a standard time that average pupils should be allowed for the various cards.

When each card has been read silently, and the questions answered, pupils should place the cut-apart answers in a properly labeled envelope, for use in later reviews or by subsequent classes.

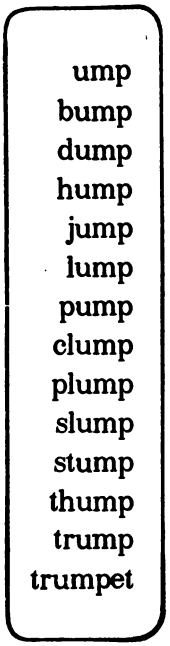
The set includes 10 cards, printed on both sides, thus furnishing 20 Silent Reading exercises. (Size of cards, 6¾x12 inches.)

## *NEW SET X*

This set contains 96 cards (size 4x7 inches) which show all the new phonetic elements treated in the Manual for Book Two, and include the

letters of the alphabet. The cards are similar to the small reproduction here given. The following Index shows the complete list of phonetics:

| | | | | | |
|---|---|---|---|---|---|
| à, 6 | art, 7 | eel, 11 | ice, 3 | og, 17 | spr, 50 |
| aid, 51 | ast, 12 | eer, 39 | ife, 48 | oke, 49 | tw, 38 |
| ail, 57 | ave, 63 | eeze, 58 | ile, 46 | ole, 37 | uck, 40 |
| ain, 70 | aw, 69 | elf, 20 | ip, 5 | oom, 30 | ug, 43 |
| amp, 32 | awn, 62 | elt, 61 | ish, 19 | or, 53 | ump, 1 |
| ange, 18 | bl, 29 | em, 67 | itch, 66 | ore, 35 | up, 60 |
| ank, 15 | ch, 24 | ench, 56 | ly, 26 | oud, 34 | ur. 23 |
| ap, 13 | cl, 2 | end, 64 | ness, 31 | ought, 21 | ush, 47 |
| ape, 36 | eal, 41 | er, 68 | oad, 42 | pr, 33 | ust, 14 |
| ar, 4 | eam, 25 | ew, 8 | oat, 28 | qu, 22 | wr, 44 |
| ard, 9 | ean, 59 | fr, 16 | od, 52 | sc, 54 | |
| arm, 10 | ease, 27 | ful, 55 | oe, 65 | sm, 45 | |




## *PHONETIC CHART, B*

This set contains on long cardboard strips (size 6x26 inches) the various word-family groups developed throughout the Manual for Book Two, together with the consonants and blends taught. They may be placed on the blackboard ledge, or hung from the hooks that are provided with each set. The last seven strips are printed on one side only and group the various consonants, endings, and blends developed, offering valuable practice in the formation of words. Pupils reading Book Two may be given cards from New Set X and asked to see how many words they can build by placing these cards from New Set X in contact with the last strips of the Phonetic Chart.

The phonogram of a word-family group is shown first and is followed by the words of the group in the order in which they are listed in the Manual. The teacher should be careful not to ask pupils to read words in the group that are formed with sounds or blends not yet taught.

## *TEACHERS' EDITION*

The complete Manual, bound with the text of Book Two, furnishes detailed suggestions for the teaching of reading through the Elson-Runkel Method.

# PART TWO

## *GAMES FOR DRILL*

*Game 1.* Have list of phrases or words on the board. Select two children, giving each a pointer. As a phrase or word is called, see which child can find it first. Then select two more children, and so on.

*Game 2.* Place strips from Phonetic Chart, B* on blackboard ledge. Call one child to read the word families given. If he fails to read correctly and quickly, call another child. See who can read all the strips on the ledge, most readily.

*Game 3.* Have phrases or words on board. Say a phrase or word and then call a pupil to erase it. Continue until all are erased.

*Game 4.* The man who built the house didn't have time to build the chimney. We will build it for him. Every time a child climbs the ladder to the roof of the house (with a word), he carries a brick for the chimney. Every child who can carry a brick, places it in the chimney.

*Game 5.* Have words on board. A child thinks of one of these words; another child tries to guess it by saying, "Is it (food)?" pointing to "food." Continue until word is guessed.

*Game 6.* Place two columns of words on blackboard—same words in different positions. At a signal two children pass to the board to see which can say column of words first.

*Game 7.* Hide phonetic cards (New Set X) about the room. Allow children to hunt for them, taking only the ones they know. Who has the most at the end of the game?

*Game 8.* Teacher flashes a phonetic card (New Set X) before children and calls on a child to speak the sound. If he does not

* References are to New Supplementary Equipment. See page 260ff.

say it correctly, give him the card, tell him the sound, and later call on him to pronounce it.

*Game 9.* Take phrases from the lists given in Part Three. Children stand in a row in front of the board looking at the first phrase. When a child is sure that he can repeat it from memory he turns his back to the board. Teacher waits until all have turned their backs. The child who turns first wins the game. Teacher requires all to repeat phrases.

*Game 10.* Place phonogram cards (New Set X) on blackboard ledge. Give each child a consonant card and see how many words he can make by placing it before phonograms, skipping those that do not make words that he knows, as:

| | | |
|---|---|---|
| b ump | b ank | b eam |
| c ar | c amp | c oat |

*Game 11.* Give each pupil a card from New Set VII-C. See who can first read silently all the questions and cut and properly place the answers.

*Game 12.* One child, who is "It," faces the class and says a word, as *rush.* The other children tell him words that rime with *rush.* The child who tells the most words wins the game and is "It" for the next game.

*Game 13.* The teacher whispers different words to several children. The child who thinks of the most words to rime with his word wins the game.

*Game 14.* Write any number of phonograms on the blackboard—one for each child. Suppose twelve children are playing. Each child chooses a phonogram card (New Set X) and takes his place at the blackboard where his phonogram is written. Each of the twelve children pronounces his phonogram. Teacher rings a bell as a signal. No. 1 changes places with No. 12. They repeat the phonograms acquired by the exchange. No. 2 and No. 11 now change places and pronounce the phonograms acquired. No. 3 and

No. 10 change places. The process is repeated until all have changed places. At first teacher may ring bell as a signal. After one round has been played no signal will be needed.

*Game 15.* Write a column of words. Call on one child at a time to say a word; if he knows it, draw a stone for a wall. See how high a wall can be built.

*Game 16.* Have a "spelling down" match, to see which child can stand the longest, using cards from New Set X.

*Game 17.* Draw a clover field, writing phonograms with pink crayon for clovers. See how many the children can pick by naming phonograms.

*Game 18.* The teacher sings a postman song. She is the postman and the children are asleep, each with one hand outstretched as a mail box. The teacher drops post cards or letters (phonogram cards, New Set X) into the different boxes. Pupils awake and read the letters or post cards to the class. Anyone who cannot read his own keeps it until the next reading, other pupils having told him what it is. The winners are those who can read their mail.

*Game 19.* Played the same as Game 18, except that the child gives the sound of the phonogram and a word that contains that sound. The winners are those who can give the sound and a word.

*Game 20.* The teacher writes several words on the board (*bump, hand, feel, luck,* etc.). The children one at a time say one of these words and a word that rimes with it. The winners are those who can give a word that rimes with the word chosen.

*Game 21.* Play we are jumping rope. Who can jump without a miss? (Recognize the phrases written on the blackboard.)

*Game 22.* Place one of last 7 strips, Phonetic Chart, B, on blackboard ledge. See which child can build the greatest number of words by placing cards from New Set X after the various letters or blends on the strip, and pronouncing each word thus formed.

# PART THREE

## CHART SHOWING PHONETIC DEVELOPMENT

| Title of Story and Page Number in Book Two | Phonetics |
|---|---|
| The Wake-Up Story, 7 | ump cl ice |
| The Star Dipper, 14 | ar ip á art |
| Twinkle, Twinkle, Little Star, 18 | ew [ū] |
| What Lights the Stars? 19 | ard arm |
| My Shadow, 22 | eel |
| Bed in Summer, 24 | ast |
| Lucky Hans, 25 | ap ust ank |
| The Foolish Frog, 40 | fr og ange |
| Pleasing Everybody, 42 | ish elf |
| The Dog in the Manger, 45 | ought |
| Little Mouse and the Strangers, 46 | qu ur ch |
| The Cow, 51 | eam ly |
| Taro and the Turtle, 52 | ease oat bl oom |
| The Elephant and the Monkey, 57 | ness |
| The Bear Who Played Soldier, 60 | amp |
| The Swallow, 66 | pr oud |
| The Old Woman Who Wanted All the Cakes, 67 | ore ape |
| Robin's Secret, 70 | ole |
| The Magpie's Lesson, 73 | tw |
| The Little Rabbit Who Wanted Red Wings, 75 | eer |
| The Animals That Found a Home, 79 | uck eal oad ug |
| The Bell of Atri, 87 | wr |
| The Summer-Maker, 93 | sm ile ush |
| The House in the Woods, 109 | ife oke |
| The Lad Who Went to the North Wind, 120 | spr aid |
| The Months, 128 | od |
| Who Has Seen the Wind? 129 | or |
| The Dolls' Thanksgiving Dinner, 136 | sc ful |
| Joan and Pierre, 154 | ench |
| Lincoln and His Dog, 158 | ail eeze |
| The Little Cook, 163 | ean |
| How Buttercups Came, 168 | up |
| The Kind Old Oak, 170 | elt |
| Clovers, 172 | awn |
| The Girl Who Was Changed to a Sunflower, 173 | ave end |
| The Fairy Shoemaker, 177 | oe itch |
| The First Umbrella, 188 | em |
| The Merman and the Mermaid, 202 | er |
| The Foolish Goose, 203 | aw |
| The Rainbow, 231 | ain |

# PART THREE

## *DEVELOPMENT OF TEXT*

The lesson* plans are developed under four main steps, as follows:

**First Step**—The Oral Story.

The teacher tells the story in a few words, the pupils following by means of the text pictures.

**Second Step**—Dramatization.

The children act out the events of the story, simply and naturally.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

The teacher develops the "mechanics" of reading under the following topics:

(a) *Sentences.* The sentence is the unit of thought, hence most words are developed from their use in sentences. Complete sentences are listed for drill.

(b) *Phrases.* Words in groups are listed for drill, to establish word relationship and phrase-unity, and to increase eye-span.

(c) *Words.* These are listed in two main groups, "Sight" and "Phonetic"; each of these groups is subdivided into "Review" and "New." Under "Phonetic" are included all words that the child can control by means of phonetic elements that have been previously taught. All other words of the lesson are listed as "Sight," to be taught as sight words. The first time a phonetic word appears, it is treated as a "sight word." When, later, a word of the same phonetic family occurs, it is developed from, or associated with, the common phonogram, drawn from the original word. For example, *jump* appears, and is taught as a sight word. Later, *pump* occurs, and is developed from *ump* in *jump*. Other words developed in this connection from the *ump* phonogram, as *hump*, *bump*, *lump*, etc., are treated as review words when they are met later.

(d) *Phonetics.* This includes phonograms, blends, and consonants.

**Fourth Step**—Reading Lesson.

The children read the text story, studying each sentence silently before they attempt to read it aloud. Silent Reading assignments are given throughout and test cards are provided from time to time, New Set VII-C.

* Two reading "Lessons" and one phonetic "Lesson" are provided for each day.

## THE WAKE-UP STORY*

**First Step**—The Oral Story.

The oral story, designed to furnish a "background of familiarity," was a distinct feature of the Elson-Runkel Method throughout the Primer stage and to a lesser degree in Book One. As the pupil gains greater facility in reading, his need for the oral story steadily decreases. In Book Two the teacher will merely give a brief synopsis of the story-plot or omit it entirely, as may seem desirable.

**Second Step**—Dramatization.

Assign parts and act out the story plot. If the oral story is omitted, dramatization should follow the Fourth Step.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

But Baby Ray was still fast asleep in his little white bed.

When he wakes up, everything will be ready.

Good Pump, will you give me nice, clear water for the baby's bath?

Will you give me warm, rich milk?

Will you give me a new-laid egg?

Then she kissed him and bathed him and dressed him.

PHRASES

| | |
|---|---|
| was still fast asleep | Top-knot Biddy was scratching |
| everything will be ready | give me a new-laid egg |
| went along the garden path | kissed him and bathed him |
| nice, clear water for the baby's bath | While she was doing this |
| came to the wood-pile | cook the food |
| warm, rich milk | gave me big, white chips |

WORDS

| *Sight* | | | | | |
|---|---|---|---|---|---|
| (Review) | geese | waiting | water | warm | pail |
| (New) | path | bath | wood-pile | chips | |
| | rich | scratching | new-laid | bathed | |
| | dressed | while | | | |

* This story, and most of those that follow, will furnish material for several lessons, depending upon class conditions. Words and phrases for drill should be selected from the lesson-unit assigned.

*Phonetic*

(Review) cook

(New) ready pump nice clear
Top-knot Biddy

PHONETICS (*ump, cl, ice*)

(Review) *ead, ear, ood, ook, op, ot, id, y*

(New) From *jump* develop *ump, pump, hump, lump, bump, trump, trumpet, dump*
From *cluck* develop *cl, clear, clock, clown, clay, cling*
From *mice* develop *ice, nice, slice, rice, ice*
From *r, ead,* and *y* develop *ready*
From *Top, kn,* and *ot* develop *Top-knot*
From *B, id,* and *y* develop *Biddy*

PRONUNCIATION*

white (hw), new (nū), pretty (prĭt'ĭ), window (wĭn'dō)

SPELLING

| | | | | |
|---|---|---|---|---|
| four | geese | were | come | white |
| mother | clear | water | cook | food |

**Fourth Step**—Reading Lesson (Book Two, pp. 7-13).

Good practice follows steps similar to the following:

(*a*) Questions relating to the thought of the sentence or paragraph to be read. The amount of development depends upon the ability and needs of the class.

(*b*) Silent reading by the whole class of this sentence or paragraph.

(*c*) Difficulties in the way of this silent reading discovered and removed. Under "Third Step" new or difficult words and phrases are listed for preparatory study, in order that the reading lesson proper may find the pupils able to control the words. But if pupils in attempting silent reading still find words and phrases they do not know, these should be taught before going further.

* Under this head are listed words often mispronounced or requiring care to secure proper articulation. They are usually words which pupils of this grade are unable to get for themselves phonetically, owing to their limited knowledge of phonetic symbols. In all such cases, *tell* the pronunciation and give the necessary drill to fix it.

(*d*) Oral reading—a free, natural, and spirited expression of the thought, as little as possible dependent upon the book.

### Silent Reading Assignment

The teacher writes the following on the board, to guide pupils in their silent reading:

Who were Baby Ray's friends?

Who helped Mother get Baby Ray's breakfast?

### Class Discussion

Page 7. What is the very first thing you do in the morning? You wake up, don't you? What is the name of this story? Then what time of day do you think it tells about? Look at the picture and tell me whether you think it is a summer story or a winter story. In summer something very big and very bright gets up before we do. It gets up very, very early in the morning. Look at the first sentence and be ready to tell us what it is. The sun was not the only one up, this summer morning. The picture shows us—how many others? Look at the second sentence, and be ready to tell us who they were. Be ready to tell us what all these animals were doing. (In some such way as this require first the silent reading; discovering and removing difficulties found by pupils; calling then on one or more pupils, according to difficulty of sentence or paragraph, to read orally.) Can you think why they were all waiting for Baby Ray? (Perhaps he was kind to them, fed them, played with them, etc.) Does any animal wait for you? Why? Look at the next sentence and be ready to tell us why Baby Ray did not see all these animals that were watching for him.

Page 8. Someone else was up that morning—who was it? Mother was going to get something for Baby Ray. Be ready to tell us what it was. Does your mother do anything for you in the morning, while you are fast asleep? Let us see what Baby Ray's mother did first. Look to see why she went to the pump. Where does your mother get water for your bath? Be ready to tell what the pump said. Some words sound almost alike. They make a pleasant sound when we say one after the other. Listen! run, fun; stay, play; will, fill. We call them riming words. Can you think of some riming words? (Make a list of simple ones.) Can you find riming words in the next two lines? (path, bath.) Be ready to read these lines. Who can tell them to us without the book?

Page 9. Now, Mother had water from the good old pump for Baby Ray's bath; but it was cold, much too cold, for a baby's bath. Be ready

to tell what she did next. Be ready to tell where she went, and what she said. In the picture show which are the chips. Why did Mother choose the chips instead of the logs? How does your mother make a fire to cook your food? Be ready to read what the chips said. In the next two lines find the words that sound almost alike; in the next two. Be ready to read these lines. Who can repeat them without the book?

Page 10. Be ready to tell what she said to the cow. (Note that the direction is to "tell," rather than to "read," the object being to gain a reading that shall be like a natural telling of the thought by the use of the words of the text, rather than a mere calling of those words.) Here are the riming lines again. Who can say two of them without the book? All of them?

Page 11. Mother had water and chips and milk; but she wanted something more. What did she see? ("Top-knot Biddy," etc.) Why was Biddy scratching? Be ready to tell what Mother said to her. Find the riming words in the first two lines below the picture; the next two; the next two. Who can say two riming lines without the book? All of them?

Page 12. Still Mother was not ready to go back. Think how full her hands and arms were getting! Look to see what she did next. Be ready to tell all that she said to the tree. Name all the things Mother was carrying. What do you have for breakfast? Where does your mother get it for you? Look to see what Mother did with the things she had found. Be ready to tell us what pleasant sight she saw when she got to the house.

Page 13. Be ready to tell what she did when she went in. Find the riming words in the first two lines of the story that Mother told to Baby Ray; the next two, etc. Be ready to read all of the Wake-Up Story. Who can tell part of it without the book? Read any part of the story that you like best. Choose children to take parts of Mother, Pump, Chips, etc., reading or reciting dialogue as given in book.

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 290.

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## THE STAR DIPPER

**First Step**—The Oral Story.

In giving a brief synopsis of the story the teacher may well set up a problem for the pupil to solve by his silent reading of the story. For example, what shows you that the kind-hearted little girl was brave?

**Second Step**—Dramatization.
**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

So she took an old tin dipper and ran to the pump.
It was so dark that she lost her way among the trees.
She poured some water into her hand.
Then a queer thing happened.
I feel so much better, now!
It shows how brave a kind-hearted little girl can be.

PHRASES

| | |
|---|---|
| am so thirsty | a queer thing happened |
| some nice, cool water | turned to shining silver |
| an old tin dipper | drink of nice, cool water |
| was dry | shone like the golden sun |
| The sharp stones | feel so much better |
| started back home | turned to sparkling diamonds |
| poured some water | a long, long time ago |

WORDS

| | | | | |
|---|---|---|---|---|
| *Sight* | | | | |
| (Review) | cool | spring | better | |
| (New) | thirsty | sharp | among | poured |
| | queer | happened | shining | silver |
| | drink | feel | diamonds | brave |
| *Phonetic* | | | | |
| (Review) | tin | pump | dry | dark |
| | stones | hand | shone | shows |
| (New) | dipper | started | sparkling | ago |

PHONETICS (*ar, ip, à, art*)

(Review) *in, ump, ark, and, ōne, ōw*
(New) From *far* develop *ar, star, bar, car, jar, tar*
From *trip* develop *ip, dip, dipper, hip, ship, lip, whip, tip*

From *away* develop *a, ago, above, alone, asleep, afraid, among*
From *cart* develop *art, part, apart, tart, started*
From *sp, ark,* and *ling* develop *sparkling*

PRONUNCIATION

poured happened

SPELLING

| | | |
|---|---|---|
| nice | dry | kind |
| shone | ago | shows |

**Fourth Step**—Reading Lesson (Book Two, pp. 14-17).

SILENT READING ASSIGNMENT

The teacher writes the following questions on the board to guide pupils in their silent reading:

Where did the little girl live?
Where did she go for her mother?
Whom did she help?
What happened to the dipper?

CLASS DISCUSSION

**Page 14.** With whom did the little girl live? Where did they live? What did the mother want? Where did the little girl go? Why did she not get any water there?

**Page 15.** Where did the little girl go next? Do you think the road was an easy one to walk on? Why? What did she meet on her way home? What did she do?

**Page 16.** What happened to the old dipper? Whom did she meet next? What did she do? What happened to the silver dipper? What did the mother say after she drank the water?

**Page 17.** What happened to the golden dipper? Where did the diamonds go? What did they make? What does this story show?

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 277.

## TWINKLE, TWINKLE, LITTLE STAR

**First Step**—The Oral Story. (Poem to be memorized.)

Tell of interesting things about the stars that are within the comprehension of the children. Include in the story the things told in the poem, using difficult or unusual sentences and phrases found in the text.

**Second Step**—Dramatization.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

How I wonder what you are!
When the blazing sun is set,
And the grass with dew is wet,
Then you show your little light.
In the dark blue sky you keep,
And often through my window peep.
And your bright and tiny spark
Lights the traveler in the dark.
Though I know not what you are,
Twinkle, twinkle, little star.

PHRASES

the blazing sun is set
the grass with dew is wet
often through my window peep
Lights the traveler

WORDS

*Sight*

(Review) wonder world diamond
(New) twinkle blazing often traveler though

*Phonetic*

(Review) star set spark dark
(New) dew

PHONETICS (*ew* [ū])

(Review) *ar, et, ark*
(New) From *mew* develop *ew* (ū), *dew, new, knew, stew, few, grew, flew*

PRONUNCIATION

what (hw), diamond (dī'ą mŭnd), dew (dū)

SPELLING

little high dew your tiny

**Fourth Step**—Reading Lesson (Book Two, p. 18).

CLASS DISCUSSION

**Stanza 1.** The sun shines with a steady light; so does the moon. Have you ever watched the stars? Do they shine with a steady light? There is a word in line 1 that tells what the stars seem to do—what is it? (Twinkle.) Do you know of any other lights that seem to twinkle? Do you know what the stars are? Do you ever wonder what they are? What do you think they look like? Line 4 tells us what someone thinks a star is like; what is it? In what way is a star like a diamond? Be ready to read the stanza. (Require silent reading by the whole class; follow with oral reading, calling upon one or more, according to difficulty of stanza.)

Stanza 2. What gives us light by day? Do you like to look directly at the sun? Why not? The sun is not only very bright, but very hot, too. Can you think of some things that show how hot it is? Look in line 1 to see what we can call this bright, hot sun. ("The blazing sun.") When the sun is shining can you see the stars? When can you see them? Be ready to read stanza 2; stanza 3.

Stanza 4. Does the moon shine every night? Think how dark it would be, often, if it were not for the stars. Did you ever go far from home? What do we call one who goes far from home? (A traveler.) The last part of the poem tells how the stars help a traveler in the dark. Have you ever been out in the dark when the stars were bright enough to show the way? Choose four children to read or recite the poem, each reading or reciting a stanza. (After a poem has been studied, memorizing it is easily done.)

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 277.

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## WHAT LIGHTS THE STARS?

**First Step**—The Oral Story. (Poem to be memorized.)

**Second Step**—Dramatization.

Recite the poem.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

I've wondered, oh, so many times,
And now, at last I've found it out!
A band of bright fireflies
Danced in and out among the trees.

PHRASES

so many times
What lights the stars
half an hour ago
A band of bright fireflies
Danced in and out
A-searching for the skies
just a minute after that
Of course

WORDS

*Sight*

(Review) wondered times fireflies
(New) I've half hour danced a-searching
skies minute course

*Phonetic*

(Review) band

PHONETICS (*ard, arm*)

(Review) *ar, and, art, ark*
*ar, far, star, bar, car, jar, tar*
*art, cart, part, apart, tart, started*
*ark, dark, bark, hark, lark, mark, market, spark, sparkling, park, shark*

(New) From *garden* develop *ard, hard, yard, card, lard, tardy*
From *farmer* develop *arm, farm, harm, arm*

For supplementary drill: *arn, barn, darn, yarn*

PRONUNCIATION

half (hăf), many (mĕn'ĭ), minute (mĭn'ĭt)

SPELLING

many found hour ago trees

**Fourth Step**—Reading Lesson (Book Two, p. 19).

Stanza 1. Sometimes you wonder what the stars are; sometimes you wonder how many there are; sometimes you wonder how far away they are. This poem tells us what one child wondered about the stars. Look at the first two lines and be ready to tell us (read) what it was. Did you ever wonder what lights the stars? Did you ever find out? Look at the next two lines and be ready to tell me whether this child found out. Are you pleased when you find out things that you want to know? Do you think this child was pleased? Be ready to read stanza 1 and to show, by your reading, that the child was pleased to find out what she wanted to know.

Stanza 2. On warm summer nights something, yes, many things, fly through the air looking like little flying, twinkling lights. Have you ever seen them? What are they? (Fireflies.) This child had seen fireflies, too. She thought they were hunting for something. This word (write "searching" upon the board) means hunting—what is it? Look over the stanza and be ready to tell us what this child thought the fireflies were hunting or searching for.

Stanza 3. Look at the next two lines, and be ready to tell us (i. e., to read) what the child saw next. This child had wondered, oh, so many times, what lighted the stars. She saw the fireflies; she thought they were searching for the skies. Then she saw the stars. She thought she had found out something. Look at the last two lines and be ready to tell us what it was. Be ready to read the whole stanza. Do you think the fireflies light the stars? Then, was the child right? Be ready to read stanza 1; 2; 3; the whole poem.

SUGGESTIONS FOR SUPPLEMENTARY WORK (STARS)

(Basic Stories, pages 14-17, 18, and 19.)

I. Supplementary Stories.
   (1) "The Stars in the Sky," Kate Douglas Wiggin and Nora A. Smith in *The Story Teller's Book,* Rand McNally and Company.
   (2) "The Legend of the Dipper," in *For the Children's Hour,* Carolyn S. Bailey, Milton Bradley Company.

II. Conversation. Stars.

III. Poem "The Sun and the Stars," Mary Mapes Dodge.

IV. Songs.

(1) "Twinkle, Twinkle, Little Star," Jessie L. Gaynor in *Lilts and Lyrics,* Clayton F. Summy Company.

(2) "Dawnlight, Moonlight, Starlight," *Lyric Music Reader, Book II,* Scott, Foresman and Company.

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## THE NAUGHTY SHADOW

**First Step**—The Oral Story.

**Second Step**—Dramatization.

Tell the text story, making the plot-action distinct and bringing out the humor of the selection.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

### SENTENCES

But the shadow stood still.

You are a naughty shadow.

After he had run a long time, he looked back.

### PHRASES

| | |
|---|---|
| stood still | sat down to rest |
| toward the shadow | the shadow got up, too |

### WORDS

*Sight*

| | | | | |
|---|---|---|---|---|
| (Review) | shadow | tired | became | angry |
| (New) | naughty | toward | | |

*Phonetic*

| | |
|---|---|
| (Review) | stood |
| (New) | oho |

### PHONETICS

| | |
|---|---|
| (Review) | *ill, est, o͝od, ō* |
| (New) | From *o* and *h* develop *oho* |

Supplementary drill:

For comparison:

| | | |
|---|---|---|
| *an—ane* | *at—ate* | *in—ine* |
| *can—cane* | *hat—hate* | *fin—fine* |
| *man—mane* | *mat—mate* | *pin—pine* |
| *plan—plane* | | |

| | |
|---|---|
| *am—ame* | *id—ide* |
| *dam—dame* | *hid—hide* |
| *Sam—same* | *rid—ride* |

PRONUNCIATION

toward (tō'ẽrd), låst, again (gĕn')

SPELLING

shadow once said then would looked know

**Fourth Step**—Reading Lesson (Book Two, pp. 20-21).

SILENT READING ASSIGNMENT

The teacher writes the following on the board:

What did the little boy want his shadow to do?

What happened when he ran toward the shadow?

How did he make the shadow come to him?

CLASS DISCUSSION

**When the sun is behind you where is your shadow? (Before you.) Then if you run away from the sun, and toward your shadow, what will the shadow seem to do? (Run away from you.) When the sun is in front of you where is your shadow? (Behind you.) Then if you run toward the sun, what will your shadow seem to do? (Run after you.)**

SILENT READING EXERCISE

Seat work in silent reading may well be given here, New Set VII-C. (For discussion of New Set VII-C, see page 261.

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 290.

## MY SHADOW

**First Step**—The Oral Story.

(*Choose a sunny day on which to tell the story and read the lesson.*)

Once there was a little boy who had many funny little thoughts. *He* didn't think they were funny, oh, no! But when he told them to his father and mother, and his big brothers and sisters, I am sure they often had to try hard not to smile; some of you have little brothers and sisters who tell you their funny little thoughts. They do not like to be laughed at, do they?

Listen! and by and by you shall hear some of this little boy's funny thoughts.

It's bright and sunshiny today. Did any of you come to school alone? Yes! And yet, I'm sure something came with you. It moved when you moved; it stopped when you stopped; and it ran when you ran. What was it? It was your shadow!

This little boy of my story had quick, bright eyes that saw everything, and he watched his shadow and wondered about it, but he did not know how it came to be there. Do you know? Does your shadow come to school with you on dark, stormy days when the sky is all covered with clouds? What made it come with you today? Yes, the sunlight. Yet even on a dark, dark night I have seen my shadow, in my room at home. There was no sunlight; what made it? Yes, it was the lamplight. The light makes the shadow—sunlight, and starlight, and moonlight, and firelight, and lamplight.

This little boy had watched his shadow. He saw it go in and out with him. He saw it in his room at night at bedtime. The shadow about the room moved when he moved. And at last, when he jumped into bed, the shadow jumped too. So he said:

> I have a little shadow that goes in and out with me,
> And what can be the use of him is more than I can see.
> He is very, very like me from the heels up to the head;
> And I see him jump before me, when I jump into my bed.

This little boy didn't know all about shadows, but are you sure that you know all about them? Do you know whether your shadow is always the same size and shape? Do you know what it looks like when the sun is rising? And do you know what it looks like at noon when the sun is over your head? I will tell you; then you must look, when you can, and see if I am right. In the morning, when the sun rises, your shadow is big. It stretches away and away on the grass, or on the walk, or on the road. But at noon, when the sun is over your head, your shadow is small.

I told you this little boy had sharp eyes. He watched his shadow. Sometimes it was big; then it was little; then it was big again. Is that the way

you grow? No, you grow very, very slowly, but you grow bigger all the time. The little boy knew that he grew very, very slowly, but grew bigger all the time, too, so he said:

> The funniest thing about him is the way he likes to grow—
> Not at all like proper children, which is always very slow;
> For he sometimes shoots up taller, like an India-rubber ball,
> And he sometimes gets so little that there's none of him at all.

Did you ever get up very early in the morning before the sun was up, so early that mother had to light the lamp while she got breakfast? Did you ever go outdoors on such a morning? If you did, there was no long shadow stretching beside you. Do you know why? Yes, of course you know. It was because there was not light enough. But this was a very little boy. He did not know so much as you. He could only wonder. One morning he got up very early, too. The sun was not up. The sky was gray; the grass was still wet with dew, and there was a drop of dew on every little buttercup. The little boy looked for his shadow, but he could not see it. Where do you think he thought his shadow must be? Listen, and you shall hear. This is what he said:

> One morning, very early, before the sun was up,
> I rose and found the shining dew on every buttercup;
> But my lazy little shadow, like an arrant sleepy-head,
> Had stayed at home behind me and was fast asleep in bed.

Wasn't that a funny thought?

**Second Step**—Dramatization.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

And what can be the use of him is more than I can see.
The funniest thing about him is the way he likes to grow.
He sometimes shoots up taller, like an India-rubber ball.
I rose and found the shining dew on every buttercup.

PHRASES

goes in and out with me
what can be the use of him
from the heels up to the head
The funniest thing about him
Not at all like proper children
which is always very slow
sometimes shoots up taller
there's none of him at all
my lazy little shadow
like an arrant sleepy-head

WORDS

*Sight*

| | | | | |
|---|---|---|---|---|
| (Review) | shadow | early | shining | |
| (New) | goes | use | funniest | proper |
| | which | shoots | India-rubber | none |
| | buttercup | lazy | arrant | |

*Phonetic*

| | | | |
|---|---|---|---|
| (Review) | jump | ball | dew |
| (New) | heels | | |

PHONETICS (*eel*)

(Review) *ame, ump, all, ew, ut*
*ee, bee, feel, see, wee, tree, knee, three*
*eep, deep, keep, sheep, weep, sleep, creep, peep, sweep, steep*
*een, seen, green, teeny*
*eed, weed, seed, need, feed, indeed*
*eet, street, sweet, meet, greet, sheet, beet, feet, sleet*

(New) From *feel* develop *eel, heel, reel, wheel, keel, steel*

PRONUNCIATION

what (hw), thăn, when (hw), children (drĕn), dew (dū)

SPELLING

shadow goes what heels head when about always

**Fourth Step**—Reading Lesson (Book Two, pp. 22-23).

Stanza 1. Have you ever been in a place so dark that you could see no light at all—in the cellar, or in a dark closet, or in the woods at night? Do you think if you looked for your shadow in such a place you could find it? To make a shadow what must there be? What makes this bright light that fills the room today? What other kinds of light do you know of? The boy is going to bed; what time of day must it be? Then what light makes the shadow in the picture?

Stanza 2. Do you grow much in one day? Do you think father and mother can see that you are taller at night than you were at noon? Does your shadow look just the same size all day? When is your shadow longest? When is it shortest?

Stanza 3. Where did the little boy think his shadow was?

## BED IN SUMMER

**First Step**—The Oral Story.

Ask for the names of the seasons. Talk about the short winter days; the long summer days, illustrating by incidents with which the children are familiar. Which is east, west, north, south? North of us the days are longer in summer than they are here, until, far to the north, there is no night at all. We are going to read about a boy who lived farther north than we do. The summer days were very long. He was a little boy, so he had to go to bed early—while it was still light—so light that even the birds were up. He could see them hopping about in the trees. The sky was still clear and blue, and as he lay in bed he could hear the older children playing outside, and grown-up people walking by. It seemed to him just as if he had to go to bed by day. You go to bed early, too. Your little brothers and sisters go even earlier than you do. Does it seem hard sometimes to go so early? But think whether it is really so. Father and mother have a good reason for your early bedtime; what is it?

**Second Step**—Dramatization.

Memorize and recite the poem.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

In winter I get up at night,
And dress by yellow candle light;
In summer, quite the other way,
I have to go to bed by day.

PHRASES

dress by yellow candle light
quite the other way
grown-up people's feet
going past me
does it not seem hard
should like so much to play

WORDS

*Sight*

(Review) winter people
(New) quite grown candle

*Phonetic*

(Review) hard
(New) seem past

PHONETICS (*ast*)

(Review) *ee, see, tree, wee, bee, three, fee, knee*
*eed, weed, seed, need, indeed, deed, feed, greed*
*eel, feel, heels, wheel, reel, steel, keel, kneel*
*een, green, seen, teeny*
*eep, sheep, peep, sleep, deep, weep, creep, sweep, keep, steep, asleep, gate-keeper*
*eet, feet, street, meet, sheet, beet, sweet, sleet, greet*

(New) From *s, ee,* and *m* develop *seem*
From *faster* develop *ast, past, fast, mast, master, last, cast*

**Fourth Step**—Reading Lesson (Book Two, p. 24).

Stanza 1. Who was up earlier this morning—you or the sun? In summer the sun rises very early; does it rise so early in winter? Perhaps some of you get up early even in winter. Who gets up so early in winter that it is still dark? How do you see to dress? How did the child of the poem see to dress in winter? In summer the sun rises early. Does it set early, too? If you are to be strong and well you must go to bed early. Father and mother think of this. Are you always glad to go to bed? But they know it is not good for you to stay up as long as you like. So you have a bedtime. When that time comes you stop your play and get ready to sleep. This boy of the poem had a bedtime. It was very early, too, because he was a very little boy. Do you think he liked to go to bed so early in summer? What did he say about it?

Stanzas 2 and 3. When this boy's bedtime came, what were the birds doing? As he lay in bed what could he hear? What color was the sky? Is the sky blue when you go to bed in winter? When is it harder to go to bed early—in summer or in winter? When is it harder to get up early?

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 290.

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## LUCKY HANS

**First Step**—The Oral Story.

Tell the text story, making clear and impressive the separate incidents.

**Second Step**—Dramatization.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

I

Hans had been away from home for seven years.
So he gave Hans a piece of silver as big as his head.
How lucky I am!
It was a hot day, and the silver began to feel heavy.

II

I could walk slowly after her along the sunny road.
Hans clapped his hands for joy.
At last she kicked Hans, and over he went in the dust.
She must be killed for beef.
A pig has been stolen there and they are looking for the thief.

III

When he got to the little town, he saw a scissors-grinder.
"I did not buy it, either," answered Hans.
He put the grindstone on the bank and stooped down.

PHRASES

I

will pay you well
put it over his shoulder
was riding on a fine horse
as he rode along

go on foot
such a heavy load
pull the reins
glad to trade

II

was driving a cow
brought it back to Hans
drove the cow slowly
could not get a drop of milk
pig in a wheelbarrow

like pork better
troubles are over
carrying a goose
will throw you into the pond
to get rid of that pig

III

working and singing
has money in his pocket
have done well

All you need
watched it go down
he could see it no longer

### Words

*Sight*

| | | | | | |
|---|---|---|---|---|---|
| (Review) | seven | silver | | | |
| (New) | been | piece | lucky | shoulder | |
| | heavy | riding | rode | foot | |
| | load | reins | driving | brought | |
| | drove | butcher | wheelbarrow | pork | |
| | troubles | carrying | stolen | thief | |
| | scissors | either | answered | done | |
| | stooped | watched | | | |

*Phonetic*

| | | | | | |
|---|---|---|---|---|---|
| (Review) | pay | hot | trade | drop | |
| | kicked | killed | throw | rid | need |
| (New) | sunny | clapped | dust | beef | |
| | grinder | pocket | grindstone | bank | |

### Phonetics (*ap, ust, ank*)

(Review) *eel, ill, ōw, un, īnd, id, ock, ōne*
*an, can, fan, man, pan, ran, tan, bran, plan, than*
*en, den, hen, men, ten*
*in, bin, fin, pin, tin, chin, win, shin, thin, spin*
*un, bun, dun, fun, gun, nun, run, sun, shun, stun*

(New) From *trap* develop *ap, cap, lap, map, nap, rap, sap, tap, tapped, chap, clapped, snapped, napkins, tip-tap, rip-rap*
From *must* develop *ust, dust, gust, just, rust, crust, thrust*
From *thank* develop *ank, bank, lank, rank, sank, tank, drank, crank, spank, plank, clank*
From *sun* and *y* develop *sunny*
From *grind* and *er* develop *grinder*
From *grind* and *stone* develop *grindstone*
From *p, ock,* and *et* develop *pocket*
From *bee* and *f* develop *beef*

PRONUNCIATION

seven (sĕv''n), master (mȧs'tẽr), caught (kôt), butcher (bo͝och'ẽr), wheelbarrow (hwēl'bȧr'ō)

SPELLING

| | | | | |
|---|---|---|---|---|
| seven | years | tired | head | lucky |
| tied | horse | happy | rode | road |

**Fourth Step**—Reading Lesson (Book Two, pp. 25-35).

SILENT READING ASSIGNMENT

The teacher writes the following on the board:

I

Where did Hans want to go?
Why did he trade the money for the horse?

II

Why did he trade the horse for the cow?
Why did he trade the cow for the pig?
Why did he trade the pig for the goose?

III

For what did he trade the goose?
What happened to the grindstone?

CLASS DISCUSSION

I

Page 25. Whom is this story about? Most of you live at home with father and mother. I know you help them, but do you work very hard—as hard as father and mother, or your older brothers and sisters? Do you ever work for anyone else? Yes, some of you run on errands for neighbors (etc.), but none of you have to work very hard. Look at the first two paragraphs to see if Hans was like you. You have been telling us of the work you do for others. Do any of you ever work for pay? How are you paid? Look at the next two paragraphs and be ready to tell us (*i. e.*, be ready to read) how Hans was paid. Have you anything at home that is made of silver? What else is silver used for? See how small a piece of silver is needed to make a dollar. Would you like to have a piece as big as your head? What would you do with it? If you sold it could you get much money for

it? Let us see, as we read the story, what Hans did with his big piece of silver, and if he got what it was worth. Was he pleased to get it? Read what he said, trying to show that he was pleased. The silver was very heavy. Hans must get it home. Be ready to tell us how he carried it.

Page 26. Look at the picture on page 26, to see what he used to help him carry it more easily. Be ready to tell us if Hans found it easy to carry the silver. Be ready to read the first two paragraphs on this page; the next two. Look to see who else was on the road. What sound did his horse's hoofs make? How did the man show that he was happy? I wonder if Hans was happy, too. He had many things to make him happy. Can you tell some of them? (He was going home to see his mother; his master had said he was a good boy; he had a piece of silver as big as his head.) Yes, and here was a man singing a song. When people sing because they are happy, it makes others happy, too. Look to see if Hans was thinking of all these pleasant things. Read what he said, and show us by your reading that Hans did not feel happy. Did Hans really need a horse? Do other boys and girls, too, sometimes want what they do not need? Is that a good thing to do? Which was worth more, the horse or the piece of silver? Be ready to read the first paragraph; the second; the third; all the page.

Page 27. Did the man hear what Hans said? Be ready to tell us what he asked, and how Hans answered him. The man saw that Hans did not care much for his big piece of silver. Do you think he knew better than Hans how much it was worth? He told Hans he would do something. Look to see what it was. See if Hans was ready to trade.

Page 28. Was Hans pleased with the trade? Read, trying to show by your reading that he was pleased. Hans had been working for his master for seven long years. Do you think he had ever had a horse before? Wouldn't it have been better to ride slowly until he had learned to ride well? Look to see if that is what he did. Choose two pupils to read the dialogue between Hans and the man with the horse.

*To Teacher: Thus far the lessons have been outlined in detail, to emphasize (1) that the thought of the sentence or paragraph immediately to be read should be mastered before reading is attempted; (2) that questions should be so put as to require silent reading by the whole class; and (3) that oral reading should follow silent reading, and should be a free, natural, spirited expression of the thought—not a word-calling, but, as it were, a "telling." In the remainder of the Manual details are omitted, suggestions being given for developing the thought.*

II and III (pp. 28-35)

*A Suggestion*

At first Hans was very glad to have the silver. Then he gave it away. He was very glad to have a horse; then he wanted to trade the horse for a cow. What other trade did he make? Which did Hans like better—what he had himself, or what other people had? Is that the way to be happy? Each time Hans made a trade he thought he was lucky—what do you think about it? He started with a piece of silver as big as his head; what did he take home to his mother? Do you think his mother called him Lucky Hans when he got home and told her all that he had done? Choose pupils to read the successive dialogues.

*Language*

The dialogues are admirable for dramatic reading. With the help of the pupils write on the board an introductory reading, giving suggestions and asking questions until some such result as the one below is obtained, using it then as the opening dialogue.

Hans: I have lived with you for seven years. I want to see my mother. May I go home?

Master: You have been a good boy. Yes, you may go home. Hans, you have worked hard, and I will pay you well. Here is a piece of silver.

Hans: What a big piece of silver! It is as large as my head. How lucky I am! I will tie it up in a big cloth. Good-bye, Master.

Master: Good-bye, Hans.

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 290.

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## THE LOST DOLL

**First Step**—The Oral Story.

**Second Step**—Dramatization.

**Third Step**—Sentence, Phrase, and Word Development: **Phonetics.**

SENTENCES

Her hair was so charmingly curled.
Folks say she is terribly changed.
Her hair's not the least bit curled.

PHRASES

were so red and so white
was so charmingly curled
played on the heath
cried for her more than a week
never could find where she lay
Folks say
is terribly changed
paint is all washed away
her arm's trodden off
for old sakes' sake

WORDS

*Sight*

(Review) lost, hair, doll, cried, prettiest, world

(New) charmingly, curled, heath, folks, terribly, changed, paint, washed, trodden

*Phonetic*

(Review) week, lay, arm's, least, sake

PHONETICS

(Review) *ay, arm, east, ake*

PRONUNCIATION

prettiest (prĭt'ĭ), white (hw), than, where (hw), terribly (tĕr'ĭ)

SPELLING

sweet doll cheeks hair one paint

**Fourth Step**—Reading Lesson (Book Two, pp. 36-37).

SUGGESTIONS FOR SUPPLEMENTARY WORK (CHILDREN)

(Basic Stories, pages 7-13, 20-21, 24, 25-35, 36-37.)

I. Supplementary Stories.

(1) "The Little Gray Grandmother," Elizabeth Harrison in *In Story Land,* The Sigma Publishing Company.

(2) "Grandmother's Curtains," Mary L. Branch in *For the Children's Hour,* Milton Bradley Company.

(3) "Hans and the Wonderful Flower," Carolyn S. Bailey in *For the Children's Hour,* Milton Bradley Company.

## THE ANT AND THE GRASSHOPPER

**First Step**—The Oral Story.

Talk about insects that make homes; that do not. Insects that lay up food; that do not. Habits of the grasshopper; of the ant. Who stores up food for us? What must someone do, that we may eat? Can we help?

**Second Step**—Dramatization.

ACT I

CHARACTERS

*Ant* *Grasshopper*

PLACE—*A path through a field.*

TIME—*Summer.*

*(The Ant, hurrying along the path, with a bag of food over her shoulder, meets the Grasshopper.)*

Grasshopper: Where are you going in such a hurry?

Ant: To take this food home.

Grasshopper: Home! I have no home. How did you get one?

Ant: I built it.

Grasshopper: Built it! What hard work! And what is the use of it? I live in the grass. I dance and sing and have a good time. Why do you work so hard, friend ant? Come and play with me.

Ant: If I play in summer, what shall I do for food in winter?

Grasshopper: Why do you think about winter? This is summer. Winter is a long way off.

*(He goes off, dancing and singing.)*

Ant *(looking after him, then going on):* Poor grasshopper! He does not know what winter is like. He will live and learn.

ACT II

PLACE—*The Ant's home.*

TIME—*Winter.*

*(The Grasshopper comes along.)*

Grasshopper: I am so cold and hungry. There is not a leaf or a blade of grass to be seen.

*(He stops before the house.)*

Grasshopper: What place is this? Perhaps I can get food here.

*(He knocks at the door. The Ant opens it.)*

Grasshopper: Oh, is it you? Is this the house you built? I wish I had

a house! I am hungry. Will you give me something to eat? And perhaps you will take me in; I am so cold.

Ant: Poor grasshopper! No one but an ant can eat the food I have stored up, and no one but an ant can live in these tiny rooms. If you want a winter home, summer is the time to build it and you must build it yourself. If you want food you must store it up in summer. But in the summer you danced and sang while I was hard at work. Those who dance all summer cannot eat in winter. Good-bye!

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

She laid up food for the winter.
The cold could not harm her.
He was stiff with cold.

PHRASES

| | |
|---|---|
| an ant and a grasshopper | could not harm her |
| lived in the same field | was stiff with cold |
| was a great worker | have had nothing to eat |

WORDS

*Sight*

(Review) summer lazy friend gone
(New) grasshopper, stiff

*Phonetic*

(Review) same harm
(New) worker

PHONETICS

(Review) *ame, arm, er*
(New) From *work* and *er* develop *worker*

PRONUNCIATION

grâsshopper, âsked, dânce, why (hw), what (hw), which (hw), while (hw)

SPELLING

ant lazy learn warm house which

(Keep a list of misspelled words. Review frequently.)

**Fourth Step**—Reading Lesson (Book Two, pp. 38-39).

SILENT READING ASSIGNMENT

The teacher writes the following on the board:

What did the ant do in the summer?
What did the grasshopper do?
What happened when winter came?

CLASS DISCUSSION

The ant lays up food for winter; what other insects do so? What is the bee's food called? Does the grasshopper lay up food? What other insects do not? What happens to them when winter comes? How does the farmer get ready for winter? Suppose everyone played all summer long—would that make any difference to you? Who works that you may eat? Do you want to play all the time? Is it fair to play all the time while others work for you? What can you do?

SILENT READING EXERCISE

Seat work in silent reading may well be given here, New Set VII-C.

SUGGESTIONS FOR SUPPLEMENTARY WORK

I. Supplementary Stories.
   (1) "About an Ant," Blanche E. Wade in *Little Animal Stories,* The Pilgrim Press.
   (2) "The Ant and the Dove," Æsop.
II. Conversation. Ants.
III. Poems.
   (1) "The Ladybird and the Ant," Lydia Huntley Sigourney in *Heath Third Reader,* D. C. Heath and Company.
   (2) "The Ants," in *Rhymes and Jingles,* Mary Mapes Dodge.

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## THE FOOLISH FROG

**First Step**—The Oral Story.

**Second Step**—Dramatization.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

We have seen such a big animal.

She thought that she could puff herself up and make herself as big as the strange animal was.

PHRASES

had never seen an ox
could puff herself up
as big as the strange animal was
the young frogs
to try till you burst
The silly old frog

WORDS

*Sight*

(Review) pond frightened wonderful puffing
(New) animal herself young burst

*Phonetic*

(Review) ox
(New) frog strange silly

PHONETICS (*fr, og, ange*)

(New) From *from* develop *fr, free, fret, frill, frock, fright, frightened, Fred*
From *dog* develop *og, frog, hog, log, bog, flog*
From *change* develop *ange, strange, stranger, manger, danger*
From *s, ill,* and *y* develop *silly*

SPELLING

water some frog seen much mother such proud

**Fourth Step**—Reading Lesson (Book Two, pp. 40-41).

SILENT READING ASSIGNMENT

The teacher writes the following on the board:

What did the little frogs say about the ox?
What did the mother frog try to do?
What happened to her?

CLASS DISCUSSION

Whom did the little frogs see at the pond?
Why were they frightened?
What did they tell their mother?
What did she try to do?
What finally happened to her?

LANGUAGE

(Oral reproduction)

By suggestion and question encourage pupils to tell the story. Point out mistakes in language and sequence. As each correct sentence is obtained, write it on the board as an aid in getting the next one.

A typical oral reproduction follows:

The little frogs saw an ox.
The ox was very big.
The little frogs were afraid.
They ran home.
They told their mother.
Their mother was proud.
She tried to be as big as the ox.
She puffed herself out.
She tried again and again.
At last she burst.

(According to the ability of the class, require additional detail, and the combination of sentences, as of the third and fourth in example above—"They were afraid and ran home.")

SUGGESTIONS FOR SUPPLEMENTARY WORK

I. Supplementary Story. "Mr. Elephant and Mr. Frog," Carolyn S. Bailey in *Firelight Stories,* Milton Bradley Co.

II. Conversation. Frogs.

III. Songs.

IV. Poem. "The Well-Meaning Frog," Mary Mapes Dodge, in *Rhymes and Jingles.*

"The Froggies' Swimming School," Jessie L. Gaynor in *Songs of the Child World, Part I,* Church.

"The Little Green Frog," Jessie L. Gaynor in *Songs and Scissors.*

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## PLEASING EVERYBODY

**First Step—The Oral Story.**

Before telling the story show pictures of donkeys. Talk of uses to which donkeys are put. Compare them in size with other animals that do the same kind of work.

**Second Step**—Dramatization.

**Third Step**—Sentence, Phrase, and Word Development: **Phonetics.**

SENTENCES

Riding is easier than walking.
Are you not ashamed to ride?
Then two women came along.
He who tries to please everybody pleases nobody.

PHRASES

| | |
|---|---|
| taking a small donkey | tied its legs to a pole |
| is easier than walking | carried the donkey |
| not ashamed to ride | reached the town |
| selfish old man | untied him |
| is room enough | will drive the donkey before us |
| are better able to carry | pleases nobody |

WORDS

| | | | | | |
|---|---|---|---|---|---|
| *Sight* | | | | | |
| (Review) | toward | both | together | | |
| (New) | pleasing | everybody | donkey | easier | |
| | women | selfish | room | enough | able |
| | pole | carried | drive | nobody | |
| *Phonetic* | | | | | |
| (Review) | taking | reached | threw | | |
| (New) | ashamed | untied | | | |

PHONETICS (*ish, elf*)

(Review) *all, ball, call, fall, hall, tall*
*ell, bell, dell, fell, sell, tell, shell, spell, yell*
*ill, bill, fill, hill, pill, rill, sill, till, will, spill, still, skill, trill*

(New) From *wish* develop *ish, fish, dish, punish, selfish*
From *selfish* develop *elf, self, herself, myself, himself*
From *a, shame,* and *d* develop *ashamed*
From *un* and *tied* develop *untied*

PRONUNCIATION

donkey (dŏn'kĭ), where (hw), why (hw), laughed (läft)

SPELLING

donkey where pole what

**Fourth Step**—Reading Lesson (Book Two, pp. 42-44).

SILENT READING ASSIGNMENT

The teacher writes the following on the board:

Where were the man and the boy taking the donkey?
What happened when the boy rode?
What happened when the man rode?
What happened when both rode?
What did they do with the donkey then?

CLASS DISCUSSION

Who knew better what was best to do with the donkey, the owners or the people they met? Is it easy to find fault? What fault did the first man find? Is it kind to call another foolish? Show by your reading that the first man was finding fault; the second, etc. When others are doing the best they can, is it kind to find fault with them? Read something from the lesson that we ought to remember. ("He who tries to please," etc.) Who can tell this without the book? It is not kind to find fault with others. Is it a good thing to help them if we can?

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 314.

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## THE DOG IN THE MANGER

**First Step**—The Oral Story.

**Second Step**—Dramatization.

**Third Step**—Sentence, Phrase, and Word Development: **Phonetics.**

SENTENCES

A dog once lay in a manger that was full of hay.
You ought to be made to starve the rest of your life.

PHRASES

once lay in a manger
ought to be made to starve
would not let him have any of it
will not let anyone else have any

WORDS

*Sight*

(Review) once full hungry anyone
(New) starve life else

*Phonetic*

(Review) manger
(New) ought

PHONETICS (*ought*)

(Review) *ange, ar*
(New) From *thought* develop *ought, bought, fought, ought, sought*

SPELLING

manger anyone would

**Fourth Step**—Reading Lesson (Book Two, p. 45).

What does the ox eat; the dog? Who needed the hay? How did the ox feel when the dog would not let him eat? Show this by your reading. Tell of some things you have that you might let others use when you do not need them. (Toys, sled, story book, etc.)

LANGUAGE LESSON

(Oral Reproduction)

The dog was lying in the hay. The ox wanted to eat the hay. The dog would not let him touch it. The ox said: "You ought to be made to starve. You cannot eat the hay. I can eat it, but you will not let me." With what kind of letter should all sentences begin? How many sentences in the story? What should be placed at the end of these sentences?

SILENT READING EXERCISE

Seat work in silent reading may well be given here, New Set VII-C.

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 314.

## LITTLE MOUSE AND THE STRANGERS

**First Step**—The Oral Story.

**Second Step**—Dramatization.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

### Sentences

No wonder you are frightened.
She had fur like mine, but it was much longer.
For just then I saw a strange and dreadful animal.
Listen, and I will tell you.
This must have been a strange, wild beast.

### Phrases

was much bigger than I am
was much longer
Quick, quick
looked kind and gentle
started to go up and speak
made a pleasant sound—purr-r
have been in great danger
a strange and dreadful animal
the most dreadful animal
had a red chin that shook when he moved
must have been a strange, wild beast
stretched out his long neck
looked so fierce
Never mind
Remember, Little Mouse
good deeds are better

### Words

*Sight*

| | | | | |
|---|---|---|---|---|
| (Review) | squeak | animal | nose | |
| (New) | fur | quick | gentle | dreadful |
| | most | listen | moved | wild |
| | stretched | squee-hee-hee | fierce | remember |

*Phonetic*

| | | | | |
|---|---|---|---|---|
| (Review) | strangers | mine | sound | danger |
| | speak | mind | deeds | |
| (New) | purr | chin | | |

### Phonetics (*qu, ur, ch*)

(Review) *ap, ine, eak, ound, in, ind, eed, ange*

(New) From *queer* develop *qu, quick, quack, quake, quell, quit*

From *turnip* develop *ur, fur, cur, purr, bur, slur, spur*

From *chicken* develop *ch, chin, chair, cheat, cheep, chest, chips, cheeks*

SPELLING

mouse squeak such fright child who

**Fourth Step**—Reading Lesson (Book Two, pp. 46-50).

SILENT READING ASSIGNMENT

The teacher writes the following on the board:

Where did the little mouse go?

Why did he like the cat?

What frightened him?

What did the mother tell him in the last paragraph on page 50?

CLASS DISCUSSION

Where do mice make their homes? Why do they choose such places? Do you think the mother mouse cares for her little ones? In what ways are the cat and the mouse alike? How are they different? Why was Little Mouse's mother frightened when he told her about the cat? What was it that Little Mouse called a "long sharp nose?" A "red chin?" What has the cock on top of its head? What kind of food does the cock eat? Need the mouse fear the cock? Why did Mother Mouse laugh when Little Mouse told her about the cock? Read what she wanted Little Mouse to remember. ("Good deeds," etc.) Who can tell it without the book? Is it a good thing for us to remember, too?

LANGUAGE

Choice of words and emphasis of the lesson point. Choose the right word. (Write on board the words from which choice is to be made, also the sentences with blanks to be filled.)

Words: *strange, looks, deeds, harm, kind, fierce.*

How shall I tell what beasts will —— me?

The cat looked so ——, and the cock looked so ——.

Do not speak to —— beasts.

You can not tell by their —— what they will do.
Good —— are better than good ——.

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 314.

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## THE COW

**First Step**—The Oral Story.

**Second Step**—Dramatization.

**Third Step**—Sentence, Phrase, and Word Development: **Phonetics.**

SENTENCES

She gives me cream with all her might.
She wanders, lowing, here and there.

PHRASES

with all my heart
To eat with apple-tart
And yet she cannot stray
blown by all the winds that pass
wet with all the showers
among the meadow grass

WORDS

*Sight*
(Review) friendly apple pleasant meadow flowers
(New) wanders blown pass
*Phonetic*
(Review) tart stray
(New) cream lowing showers

PHONETICS (*eam, ly*)

(Review) *ŏw, ōw, ay, ead*
Show the difference between *ōw* and *ŏw:* as in *ōw, o* says its own name and *ŏw* is what a little boy said when he was hurt.
*ŏw, bow, cow, how, now, row, plow*
*ōw, bow, low, tow, show, flow, grow, know, crow, slow, snow, throw, below*

(New) From *dream* develop *eam, cream, stream, team, beam, sunbeam, steam*
From *lōw* and *ing* develop *lowing*
From *sh, ŏw,* and *er* develop *showers*
From *swiftly* develop *ly, friendly, nearly, clearly*

SPELLING

cream eat air

**Fourth Step**—Reading Lesson (Book Two, p. 51).

The cow is friendly; she will not harm us if we treat her kindly. What other friendly animals do you know? What did the cow do for the child in the poem? Have you ever seen a meadow? What grows there? Sometimes the cow is taken to the meadow to eat the grass. What must be around the meadow to keep the cow from straying, so that she can be found at milking-time? (Fence, wall.) Do you think the cow likes to go to the meadow? What makes it so pleasant there? Why do you like to go to the meadow? Friends are kind to each other, and help each other. The friendly cow gives us milk. What can we do for her? Find the riming words. Read the stanza you like best. Who can repeat a stanza without the book?

LANGUAGE

(Oral Reproduction)

By question and suggestion obtain simple oral statements in proper sequence. An example follows: 1. The cow is friendly. 2. She gives me cream for my apple-tart. 3. She likes to go to the meadow. 4. It is very pleasant there. 5. She eats the grass.

This may be written on the board as the answers are given, and the story read when finished. It may then be erased and volunteers called for to tell the whole story. How do the sentences begin? What must be placed after them?

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 314.

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## TARO AND THE TURTLE

**First Step**—The Oral Story.

Today I am going to tell the kind of story that I believe you like the very best of all, a fairy story. You are not the only children who like fairy

stories. All children do—little Indian children, Eskimo boys and girls, Chinese children, Japanese children, all the children in all the world. This is to be a Japanese fairy story. Away on the other side of the world from us is the country of Japan, where the Japanese children live. (Show pictures of Japanese children.) The sea is all around this country of Japan, the big sea full of all kinds of fish. So, of course, there are many fishermen there. This story is about a Japanese fisherman. His name was Taro. Listen, and I will tell you the story just as the Japanese fathers and mothers tell it to their little boys and girls. (Tell the text story.)

**Second Step**—Dramatization.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

He saw some boys who had caught a turtle and were teasing it.
It is in the Sea-King's palace at the bottom of the sea.
He was a fish, and all his helpers were fishes.
"Come with us, Taro," said the gatekeeper.
Yesterday you saved my life.
I will share everything with you.

PHRASES

was a fisherman
never had teased or hurt anything
had caught a turtle and were teasing it
promised him not to tease animals
stroked the turtle's back
can live a thousand years
went out in his boat to fish
for saving my life
in the Sea-King's Palace at the bottom of the sea
where birds sang and flowers bloomed
took him to a beautiful Princess
will share everything with you

WORDS

*Sight*

(Review) young hungry
(New) Taro turtle stroked thousand
saving palace bottom helpers
Princess yesterday saved share

*Phonetic*

(Review) years clear land

(New) fisherman teased teasing **boat**
Sea-King bloomed gatekeeper

PHONETICS (*ease, oat, bl, oom*)

(Review) *ish, and, ing, ear, eep, ate*

(New) From *please* develop *ease, pleasing, tease, teasing*
From *goat* develop *oat, boat, coat, throat, float*
From *black* develop *bl, blade, bleat, blind, blot, block, blow, bluff, bled, blame, blanket*
From *room* develop *oom, bloom, broom, groom*
From *fish, er,* and *man* develop *fisherman*
From *s, ea,* and *king* develop *Sea-King*
From *gate, keep,* and *er* develop *gatekeeper*

PRONUNCIATION

catch (kăch), Princess (prĭn'sĕs), shâre

SPELLING

| | | | | |
|---|---|---|---|---|
| could | catch | hurt | turtle | some |
| money | boat | sea | heard | change |

**Fourth Step**—Reading Lesson (Book Two, pp. 52-56).

SILENT READING ASSIGNMENT

The teacher writes the following on the board:

Who was Taro?
What were the boys doing with the turtle?
What did Taro do with the turtle?
What happened the next day?

CLASS DISCUSSION

Who can tell the story of the boys and the turtle? Read the part of the story the picture tells about. What do you like about Taro? Why did he stroke the turtle's back? Read what he said to the turtle; what he did with it. Read lines which tell us how beautiful it was on the sea. What wish did Taro make? What kind of voice called to him? Read the call, trying to show that it was as clear as a bell. Read the dialogue between Taro and the turtle, trying to show that the turtle spoke in a clear, soft

voice. Read how Taro reached the Sea-King's palace; then tell about it. Try to think how it looked in the land of summer. Shut your eyes and try to see it. Tell us what you see. (Flowers blooming, birds singing, soft green grass, fruit on trees, bees humming, children playing out-of-doors, etc.) What was so wonderful about this land of summer? (It was at the bottom of the sea.) Tell how Taro got into the palace. Read the part of the story the second picture tells about. Do you see the gatekeeper and his helpers? Why did the Princess give Taro his wish? (He was kind to the turtle.) What animals can we be kind to? Can they take us to a land of summer? What can they do for us? How does the dog repay kindness? The horse? This is a Japanese fairy story. Do you like it? Tell the part that you like best. What other fairy stories do you like?

LANGUAGE

(Choice of words and emphasis of lesson-point.)

Words: *thousand, kind, palace, hurt, teased.*

Taro was always —— to animals.
He never —— them or —— them.
The turtle took Taro to the Sea-King's ——.
Taro and the Princess lived a —— years.

SILENT READING EXERCISE

Seat work in silent reading may be given here, New Set VII-C.

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 314.

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## THE ELEPHANT AND THE MONKEY

**First Step**—The Oral Story.

**Second Step**—Dramatization.

CHARACTERS

*Elephant* *Monkey* *Owl*

SCENE I

*The Forest. The Elephant and the Monkey quarreling.*

Elephant *(boastingly):* See how big I am! And I am very strong. Do you see that tree? I can pull it down. Can you do that?

Monkey *(boastingly):* You are strong, but I am quick. See how fast I can run. And I can climb, too. You can pull a tree down, but I can climb up to the very top of it. I can hang by my tail on a branch. I can swing from one tree to another. Can you do that?

Elephant: You are quick but I am strong.

Monkey: It is better to be quick.

Elephant: No! It is better to be strong.

Monkey: I'll tell you what to do. Let us go to the wise old owl. We will ask him which is better. He knows everything.

SCENE II

*The Owl's home in the forest.*

Elephant *(to Owl):* We cannot agree. Tell us what you think about it. I am strong; the Monkey is quick. Which is better—to be strong or to be quick?

Owl: That is a hard question. Do just as I tell you, so that I may find out which is better.

Elephant and Monkey: We will do just as you tell us.

Owl: Very well! Do you see that great fruit tree across the river? Go pick the fruit and bring it to me. Then I will answer you.

*(Monkey and Elephant go out.)*

SCENE III

*The river*

Monkey *(frightened):* This river is deep; we cannot cross.

Elephant: Oh, yes, we can. We must swim.

Monkey *(still afraid):* But it is very swift. I am afraid to swim.

Elephant *(proudly):* I am big and strong. I am not afraid to swim across the swiftest river. Get on my back. I will carry you across.

*(Monkey gets on Elephant's back.)*

SCENE IV

*The fruit tree.*

Elephant *(looking at the fruit, far above his head):* What a tall tree! I cannot reach that fruit with my trunk. I must pull the tree down. *(He tries to break the tree.)* What a thick, strong tree! *(He tries again)* I cannot move it *(crossly).* We cannot get this fruit; come! Let us go back to that foolish old owl, and ask him what he means.

Monkey *(proudly):* Wait a minute. You forget that I am here. I am not strong, but I am quick. I can climb this tree. I will get the fruit and

throw it down to you. *(He runs up the tree and throws down some of the fruit.)*

SCENE V

*The Owl's home in the forest.*

Elephant and Monkey: We did just as you told us. Here is the fruit. Now will you answer our question? Which is better—to be strong or to be quick?

Owl: Who can tell? *(To Monkey):* You are quick, but could you get the fruit alone?

Elephant *(laughing):* No, indeed! He cannot swim a swift river. I had to carry him across.

Owl *(to Elephant):* You are strong, but could *you* get the fruit alone?

Monkey *(laughing):* No, indeed! He could not reach the fruit with his trunk, and he could not bend such a thick, strong tree. I had to run up and throw the fruit down to him.

Owl: You see! It takes many things to make up the world. Some can do one thing well; some can do another. Neither of you could get the fruit alone. It took the elephant's strength and the monkey's quickness. Let me tell you something! Do not be proud about what you can do, and do not quarrel. Work together and help each other. That is the way to cross the river. That is the way to get the fruit. And that is the way to be happy.

Elephant and Monkey: You are a wise old owl. We will remember what you have told us.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

See how fast I can run and climb!
Neither of you could get the fruit alone.
It took the elephant's strength and the monkey's quickness.
One crossed the stream; the other gathered the fruit.

PHRASES

had a quarrel — pick the fruit
can not agree — with his trunk
the elephant's strength and the monkey's quickness

WORDS

*Sight*

(Review) proud branch fruit mouth

(New) elephant monkey quarrel climb

trunk neither strength quickness gathered

*Phonetic*

(Review) pick quick stream

(New) agree

PHONETICS (*ness*)

(Review) *ee, ick, eam*

(New) From *a, gr,* and *ee* develop *agree*

From *quickness* develop *ness, goodness, swiftness, thickness*

PRONUNCIATION

jŭst åcross

SPELLING

monkey proud climb tail owl river threw **alone**

**Fourth Step**—Reading Lesson (Book Two, pp. 57-59).

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 314.

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## THE BEAR WHO PLAYED SOLDIER

**First Step**—The Oral Story.

**Second Step**—Dramatization.

CHARACTERS

*Hans* *Peter* *Christian* *The Tame Bear*

*Father* *Mother* *The Bear's Keeper* *Servants*

SCENE

*An upstairs room in an inn. The Three Little Boys are in the room; the Mother is at the door.*

Mother: I am very busy. There are many strangers at the inn. Stay here and play with little Hans until I call you. Supper will soon be ready.

*(She goes out.)*

Peter: What shall we play?

Little Hans: Let us play soldier. *(Clapping his hands.)* Oh, yes! do let us play soldier!

Christian *(laughing):* Hans always wants to play soldier. Where are the guns?

Peter: Here they are. *(He goes to closet and brings out three wooden guns.)* One for you, and one for me, and one for little Hans. No! I do not need one. *(Puts one of the guns in a corner.)* I will get my drum. *(Goes to closet and gets it.)* I will be drummer. You must follow me. Listen to my drum and keep step. *(He beats drum.)* Left! Right! Left! Right!

*(They march around the room. A noise is heard outside—tramp! tramp!)*

Little Hans *(frightened):* What is that? I am afraid!

*(The children stop their march to listen. The noise is still heard—tramp—tramp! tramp—tramp! Then the latch of the door rattles.)*

Peter *(bravely):* There is nothing to be afraid of. Perhaps it is father.

*(The door opens and a big black bear comes in. The children cry out in fear. They drop drum and guns and run to hide behind chairs and table. The big bear goes from one to the other, snuffing at each. The children watch him in fear. The bear touches them gently with his great paws. By and by the children get bolder. They put out their hands cautiously and touch the bear's shaggy sides.)*

Christian *(patting the bear):* This is only a big black dog.

*(The bear lies down.)*

Little Hans *(climbing upon the bear, pulling his ears, and putting an arm about his neck):* What a big dog! I will ask father to let us keep him. *(Peter picks up his drum and begins to beat it. The bear puts Hans down, gets up on his hind legs, and begins to dance.)* See! See! The big dog wants to play soldier! Let us play! *(Hans and Christian run to get their guns and put them over their shoulders. The bear holds out his paws toward Hans' gun.)* The big dog wants a gun, too!

Peter: He shall have my gun. *(Gets gun from corner.)* Here it is.

*(The bear takes the gun. He puts it over his shoulder. Peter beats the drum. They march around the room, Peter first, then little Hans, then Christian, and last of all the big*

*black bear. Peter calls Left! Right! Left! Right! They all keep step. The door opens. The mother comes in. She stares at the strange sight, then screams with fear.)*

Mother: A bear! Help! Help! Oh, my poor children! *(She turns to door and calls loudly.)* Otto! Otto!

*(The children stop and look at their mother in wonder. The bear puts his paw on Christian, gently urging him to march again.)*

Father *(running upstairs, and calling as he runs):* What is it? What has happened? *(He reaches the door, stares in fear, then turns and calls loudly)* William! Henry! Help! My gun! Bring me my gun!

*(Servants rush upstairs and into the room. One carries the gun. They stare in fear. Then the bear's keeper runs in.)*

Keeper *(laughing):* Oh, it is my bear! *(To father and mother):* Do not be afraid. He is tame. He will not hurt the children. *(He goes to the bear and pats him.)* Naughty fellow! How did you get away? I thought I had you safely tied. Come with me. You shall have your supper and go to bed. And this time I will tie you well, never fear.

*(Everyone laughs. The keeper leads the bear away. The children run to the door to look after them.)*

Little Hans *(calling after him):* I like to play soldier with the big dog. Let him come again! Oh, do let him come again!

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

The bear could march and play ball and dance.
But he really was kind and gentle.
He knew how to hold it just right.
Then he led the bear away.

PHRASES

had a tame bear
went to an inn
were upstairs playing soldier
had a gun
heard a noise—tramp, tramp
snuffed at them
called for help

WORDS

| | | | | | |
|---|---|---|---|---|---|
| *Sight* | | | | | |
| (Review) | fierce | gentle | frightened | | |
| (New) | bear | soldier | really | left | tramp |
| *Phonetic* | | | | | |
| (Review) | tame | march | inn | gun | |
| | snuffed | hold | led | | |
| (New) | upstairs | rat-a-tat-tat | | | |

PHONETICS (*amp*)

(Review) *ea, ame, in, un, ed, uff*

(New) From *up* and *stairs* develop *upstairs*
From *at* develop *rat-a-tat-tat*
From *tramp* develop *amp, cramp, damp, stamp, lamp, clamp*

**Fourth Step**—Reading Lesson (Book Two, pp. 60-62).

SILENT READING ASSIGNMENT

The teacher writes the following on the board:

What were the little boys doing?
What frightened them?
How did the bear play with them?

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 314.

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## THE NEW VOICES

**First Step**—The Oral Story.

The selection gives a fine opportunity for expressive reading. Children are imitative. A dramatic reading of the story by the teacher will aid in obtaining the desired result when the book is being used.

**Second Step**—Dramatization.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

I want to chirp like the sparrow.
You are wise and know how to teach us.

So he taught each bird and each animal how to change his voice.
It is late, and I am tired.
He tapped on the side of the nest.
Everything you learn should help you to do good.

PHRASES

| | |
|---|---|
| grew tired of their voices | Soon afterwards |
| chirp like the sparrow | went to the sheep-fold |
| bleat like the sheep | something nice for breakfast |
| how to change his voice | should help you to do good |

WORDS

| | | | | |
|---|---|---|---|---|
| *Sight* | | | | |
| (Review) | wolf | sheep | sorry | |
| (New) | sparrow | taught | afterwards | breakfast |
| *Phonetic* | | | | |
| (Review) | bleat<br>tapped | teach | late | fold |

PHONETICS

(Review) *eat, old, ap, ate*
Long and short sounds (see page 279).
(New) From *sheep* and *fold* develop *sheep-fold*

For supplementary drill:

*ad, bad, had, lad, mad, pad, sad, clad*
*ade, fade, made, wade, blade, shade, spade, trade*
*am, dam, ham, jam, ram, clam, sham, slam, swam*
*ame, came, dame, fame, game, lame, name, same tame, blame, flame, shame*
*an, can, Dan, fan, man, pan, ran, tan, van, bran, clan, plan, span, than*
*ane, bane, cane, Dane, Jane, lane, mane, sane, vane, wane, crane, plane*
*at, bat, cat, fat, hat, mat, pat, rat, sat, chat, slat, that*
*ate, bate, date, fate, gate, hate, late, mate, rate, grate, plate, skate, slate, state*

PRONUNCIATION

afterwards (ȧf'tẽr-wẽrdz)

SPELLING

voices crow hawk chirp sparrow wolf bleat animal

**Fourth Step**—Reading Lesson (Book Two, pp. 63-65).

SILENT READING ASSIGNMENT

The teacher writes the following on the board:

Why did the birds and animals want to change their voices?
What did the Wise Man teach them?
What happened then?

CLASS DISCUSSION

We all wish for things. What do you wish for? What did the birds and beasts of the story wish for? Who helped them to get their wish? What did the Wise Man tell them to do with their new voices? Read the part of the story that the picture tells about. Did the fox make good use of his new voice? Close the book and tell this part of the story. Read the story of the wolf and his new voice. Did he make good use of his new voice? Tell the story of the wolf. Read the story of the hawk. Did he make good use of his new voice? Tell the story. Did the other beasts and birds make good use of their new voices? What did the Wise Man do? There is something in the lesson that we ought to remember as well as the beasts and the birds. Who can read it? ("Everything you learn," etc.) Who can tell it without the book?

ORAL LANGUAGE

(a) Think of something you wish for.
(b) If you had your wish could you make good use of it?
(c) Be ready to tell us about it.

## SILENT READING EXERCISE

Seat work in silent reading may well be given here, New Set VII-C.

SUGGESTIONS FOR SUPPLEMENTARY WORK (ANIMALS)
(Basic Stories, pages 42-65, 75-92, 100-119, 203-208.)

I. Supplementary Stories.
   (1) "The Story of Wylie," Sara Cone Bryant in *How to Tell Stories to Children.*
   (2) "The Story the Milk Told Me," Gertrude H. Noyes in *In the Child's World,* Milton Bradley Company.
   (3) "The Talkative Tortoise," Sara Cone Bryant in *Stories to Tell to Children,* Houghton Mifflin Company.
   (4) "The Three Bears," *Folk Tales.*
   (5) "How Tiny Hare Went South," Anne Schütze in *Little Animal Stories,* The Pilgrim Press.

II. Conversation. Dogs, Cows, Turtle, Bear, Fox.

III. Poem. "Among the Animals," Mary Mapes Dodge in *Rhymes and Jingles.*

IV. Songs.
   (1) "Pussy Cat," *Lyric Music Reader, Book II,* Scott, Foresman and Company.
   (2) "The Cow,"* *Lyric Music Reader, Book II,* Scott, Foresman and Company.

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## THE SWALLOW

**First Step—The Oral Story.**

What birds have you seen? What do they eat? How do they find food when summer is over? Name some birds that fly away to warmer countries. When will they come back? Show pictures of swallows. Tell about the swallow, using difficult phrases in the poem. Tell what he loves; where he goes; when he will come back; what will come with him. Then read or recite the poem.

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* For the music see page 436 of this Manual.

**Second Step**—Dramatization.

*Children are chosen to be the flying swallows. Five children are chosen to watch them. As the swallows fly the children call to them. The children who are the swallows run lightly about the room, imitating with arms the motion of wings.*

First Child *(calling)*: Fly away, fly away, over the sea,
Sun-loving swallow, for summer is done.

Second Child *(calling)*: Come again, come again, come back to me,
Bringing the summer and bringing the sun.

Third Child and Fourth Child:
When you come hurrying home o'er the sea,
Then we are certain that winter is past;
Cloudy and cold though your pathway may be,
Summer and sunshine will follow you fast.

Fifth Child: Fly away, fly away, over the sea,
Sun-loving swallow, for summer is done.

*(At close of fifth child's call, swallows fly out of sight [back to seats]. Children watch till all are gone, then call together.)*

Children: Come again, come again, come back to me,
Bringing the summer and bringing the sun.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

You come hurrying home o'er the sea.
Then we are certain that winter is past.

PHRASES

| | |
|---|---|
| Sun-loving swallow | will follow you fast |
| Cloudy and cold | summer is done |

WORDS

*Sight*

(Review) pathway
(New) swallow hurrying o'er certain
follow

*Phonetic*

(New) sun-loving cloudy

PHONETICS (*pr, oud*)

(Review) *ack*

(New) From *sun, love,* and *ing* develop *sun-loving*

From *pretty* develop *pr, pray, preach, prick, prim, prong, prop, prow*

From *proud* develop *oud, cloud, cloudy, loud*

PRONUNCIATION

again (ȧ gĕn′), pȧst, pȧthway, fȧst

SPELLING

away over done again winter cloudy

**Fourth Step**—Reading Lesson (Book Two, p. 66).

Stanza 1. What birds are here in summer? Are they all here in winter, too? Where do they go when summer is done? Some birds can stand more cold than others; they stay with us all winter. What birds are they? Does the swallow like the cold? What does he love? Because he loves the summer and the sun, what do we call him? (Sun-loving swallow.) Where does he go when summer is done? When will he come back? What will he bring with him? Tell some of the things that come back when the swallow comes "bringing the summer." (Encourage the recall of the various sights, sounds, and smells of spring.)

Stanza 2. When the birds fly away, then we are certain that something is coming soon; what is it? (Winter.) When the birds come back, what are we certain of? Look at the stanza to see. ("Then we are certain that winter is past.") When summer comes are all the days warm and bright? Tell of other kinds of days. (Cloudy, cold, etc.) So when the swallow comes back it is often cloudy and cold, but something is sure to come soon. Look to see what it is. ("Summer and sunshine will follow you fast.")

Find the riming words.

Read the stanza you like best.

Who can repeat a stanza? The poem?

ORAL LANGUAGE

Topic: Birds in Winter.

(a) Why do the birds fly away when summer is done?
(b) What birds stay here all winter?
(c) How do they find food?
(d) Do they ever get cold?
(e) How can we help them?

(The questions are suggestive, merely. The method should be conversational. Require complete statements. Let as many pupils as time permits tell all they can on the subject. Encourage pupils who are slow in oral expression.)

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 325.

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## THE OLD WOMAN WHO WANTED ALL THE CAKES

**First Step**—The Oral Story.

Children are imitative. The oral story should set an example that will aid greatly in securing expressive reading. Obviously, its value in giving the children foreknowledge of the plot-action will be measured by the way in which the incidents are set out, and this in turn will determine how well the children are able to follow the run of events when they come to read the text. This narrative offers opportunity for a dramatic rendition intensely interesting to children. Note the opportunity for expressing surprise, amazement, and fear, when the point in the story is reached where "she began to grow smaller;" for suiting action to word when "she felt her nose—it was a beak! She looked at her hands—they were wings! She looked at her feet—they were claws!" for a pause more dramatic than words, after the mystifying statement, "You will see the little old woman some day," etc. Tell the text story, utilizing all the possibilities for dramatic impressiveness.

**Second Step**—Dramatization.

Assign parts and dramatize the story.

**Third Step**—Sentence, Phrase, and Word Development: **Phonetics.**

SENTENCES

Please give me one of those nice cakes.
So she took a small piece of dough.
For the old woman was changed to a wood-pecker.

### Phrases

| | |
|---|---|
| was baking cakes | one of those nice cakes |
| wore a black dress | a small piece of dough |
| little white cape | put it into the oven |
| little red cap | tiny bit of dough |

### Words

| | | | | |
|---|---|---|---|---|
| *Sight* | | | | |
| (Review) | woman<br>grain | dress<br>smaller | hungry | piece |
| (New) | those | dough | oven | wood-pecker |
| *Phonetic* | | | | |
| (Review) | cakes | cap | began | myself |
| (New) | baking | wore | cape | |

### Phonetics (*ore, ape*)

(Review) *ack, ick, ock,* for comparison

(New) From *more* develop *ore, wore, before, core,* ***tore,*** *store, snore*

From *cap* develop *cape,* and *ape, shape, grape,* ***tape,*** *ape*

From *bake* and *ing* develop *baking*

For supplementary drill:

*ap, cap, gap, lap, map, nap, rap, sap, tap, clap,* ***trap,*** *strap, flap, slap, snap*

*ape, cape, gape, tape, crape, drape, shape, ape*

### Pronunciation

See note, p. 269, white (hw), wheat (hw), when (hw)

### Spelling

| | | | | |
|---|---|---|---|---|
| **cakes** | **dress** | **grow** | **bigger** | **too** |
| **much** | **nose** | **beak** | **feet** | **claws** |

**Fourth Step—Reading Lesson (Book Two, pp. 67-69).**

### Silent Reading Assignment

The teacher writes the following on the board:

What was the old woman doing?
What did the old man want?
Did she give him anything?
What happened to her?

### Class Discussion

Read the part of the story which the first picture tells about. How many things told of in the story do you see in the picture? What kind of cake does a hungry man need? What kind of cake did the old woman want to give him? Do you think she spoke kindly to him, when he asked for a cake? (Show by your reading how you think she spoke.) What happened to the first cake? Read silently the story of the first cake, then tell it. Which was bigger, the first piece of dough or the second? What happened to the second piece? Did the old woman give the second cake away? Why not? Read (silently) and then tell the story of the second cake. How big was the third piece? What happened to it? Did the old woman give the third cake away? What did she say? How did she say it? (Show by your reading.) Read (silently) then tell the story of the third cake. What are people called who want all the best things for themselves? (Greedy, selfish, etc.) Do you think the old woman was selfish? Because she was so selfish, what happened to her? How were the old woman and the bird alike? How were they different? What bird has "a black dress, a white cape, and a red cap?" Have you ever seen a red-headed wood-pecker? Where was it? How does the wood-pecker get its food? What does the second picture show you? What do you like about the story? Read the part you like best. Who can *tell* the part that he likes best?

### Silent Reading Exercise

Seat work in silent reading may well be given here, New Set VII-C.

### Suggestions for Supplementary Work

See page 325.

## ROBIN'S SECRET

**First Step**—The Oral Story. (Poem to be memorized.)

**Second Step**—Dramatization.

CHARACTERS

*Ralph* *Mary* *Anne* *John* *George*

SCENE

*A garden near a tree. Ralph, a small boy, is standing near the tree. Mary, Anne, John, and George, running in their play, stop at sight of him.*

Ralph: We have a secret just we three!

Mary: Three? But there was no one here except you.

Ralph: Oh, yes! The robin is here. It knows the secret, and the cherry tree knows it, too.

Anne: How can that be? You are just joking. How can a tree know a secret?

Ralph: But it does! The robin told the tree, and the tree told me! Nobody knows it but just us three.

John: What a funny secret! Tell us what it is.

Ralph: Oh, no! Secrets are not to tell. Secrets are to keep. Of course the robin knows this secret best, because it built the—*(Puts his hand over his mouth quickly, vexed with himself because he has almost told the secret, then takes his hand away to speak)*—I shan't tell the rest; but the robin laid the four little—*(Puts hand over mouth, vexed again, then takes it away to speak)—somethings* in it. I am afraid I shall tell it every minute.

George *(clapping hands, and laughing):* Oh, you're telling! You're telling!

Ralph: Oh, no! I mustn't tell. If the tree and the robin don't tell, I'll try my best to keep the secret. But when the little birds fly out of the nest, then the whole secret will be out.

All the Others *(laughing):* Oh, now we know! We know the secret!

*(Ralph hangs his head, ashamed that he has told the secret.)*

John: It's a robin's nest in this tree. It has four eggs in it.

George: Show it to us, Ralph!

*(Ralph shakes his head.)*

Mary: Do show it to us!

Anne *(soothingly):* Never mind, Ralph! You tried hard not to tell. We will not harm the nest.

John, George, Mary: We'll keep the secret.

*(Ralph looks up and smiles. All run to the tree.)*

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

We have a secret, just we three.
But of course the robin knows it best.
I'll try my best the secret to keep.

PHRASES

just we three
the sweet cherry tree
shan't tell the rest
whole secret will be out

WORDS

*Sight*
(Review) nobody afraid minute
(New) secret cherry shan't
*Phonetic*
(Review) three
(New) whole

PHONETICS (*ole*)

(Review) *et, an*
(New) From *hole* develop *ole, whole, stole, mole, pole, sole*

**Fourth Step**—Reading Lesson (Book Two, pp. 70-71).

*Oral Language*

Topic: Helping the birds.

(*a*) The care birds take to hide their nests and eggs.
(*b*) Why they do this; bird enemies.
(*c*) How we can help the birds keep their secrets.

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 325.

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## LITTLE BIRD BLUE

**First Step**—The Oral Story.

Select a day in late winter for this lesson, if possible. Talk of winter, its cold, the snow and ice, winter fun, etc. Do you ever get tired of winter and watch for spring? If you watch, what will tell you when spring is coming? What birds come very early? When we hear them we know that other things will come very soon. Can you tell what some of them are?

(Warm weather, other spring birds, pussy-willows, flowers, honey-bees, etc.) After this introductory talk read, or better, recite the poem to the children.

**Second Step**—Dramatization.

CHARACTERS

*All in the class can take part.*

SCENE

***Outdoors in winter. All the children come in wearing winter wraps, and with sleds, skates, etc. As each speaks, all look upward and seem to be watching for Little Bird Blue.***

First Child: Little Bird Blue, come sing us your song.
Second Child: The cold winter weather has lasted so long.
Third Child: We're tired of skates, and we're tired of sleds.
Fourth Child: We're tired of snow-banks as high as our heads.
All: Now we're watching for you, Little Bird Blue.
Fifth Child: Soon as you sing, then the springtime will come.
Sixth Child: The robins will call and the honey-bees hum.
Seventh Child: And the dear little pussies, so cunning and gray, will sit in the willow-trees over the way.
All: So hurry; please do, Little Bird Blue!

*(All begin to play.)*

**Third Step**—Sentence, Phrase, and Word Development: **Phonetics.**

SENTENCES

The cold winter weather has lasted so long.
We're tired of skates, and we're tired of sleds.
Soon as you sing, then the springtime will come.

PHRASES

snow-banks as high as our heads
honey-bees hum
we're watching for you
little pussies, so cunning and gray
will sit in the willow-trees

WORDS

| | | | |
|---|---|---|---|
| *Sight* | | | |
| (New) | weather | honey-bees | pussies |
| *Phonetic* | | | |
| (Review) | skates | sleds | hum |
| (New) | willow-trees | | |

PHONETICS

(Review) *um, ed, ate, ing, ill*

(New) From *will, ow,* and *trees* develop *willow-trees*

PRONUNCIATION

lăsted blue (o͞o)

SPELLING

tired skates snow watching robins dear hurry please

**Fourth Step**—Reading Lesson (Book Two, p. 72).

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 325.

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## THE MAGPIE'S LESSON

**First Step**—The Oral Story.

Talk about birds' nests. Some birds build low, on the ground; others build high, in the tree-tops. Some nests are built of coarse sticks and weeds, while others are soft, with a lining of downy feathers. How many ever saw a bird's nest? How did the different birds ever learn to build their nests? Would you like to hear a story that tells how this happened? (Tell the text story of "The Magpie's Lesson.")

**Second Step**—Dramatization.

Assign parts and dramatize the story, using the text dialogue.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

Then I shape it like a cup. Then I take some twigs.
Next I get some sticks. That suits me.

PHRASES

wanted to build their nests
magpie knows how
said the thrush
lay them in the mud
wind them around the nest
to make a lining
warm nests lined with soft feathers
nests of birds are not alike

WORDS

*Sight*

(Review) higher

(New) mud cup thrush suits lesson

*Phonetic*

| | | | |
|---|---|---|---|
| (Review) | shape | sticks | wind |
| (New) | magpie | twigs | lining |
| | lined | alike | |

PHONETICS (*tw*)

(Review) *ape, ag, ig, ine, ad, ed, id,* for comparison

(New) From *twinkle* develop *tw, twigs, twin, 'twill, tweet, twine*

From *m, ag,* and *pie* develop *magpie*

From *line, d,* and *ing,* develop *lined* and *lining*

From *a* and *like* develop *alike*

**Fourth Step**—Reading Lesson (Book Two, pp. 73-74).

SILENT READING ASSIGNMENT

The teacher writes the following on the board:

What did the birds want to do?

Who showed them how to build their nests?

Were their nests like the magpie's? Why not?

CLASS DISCUSSION

What is the name of this story? What is a magpie? Have you ever seen one? What did the birds want to do? Why did they ask the magpie to help them? In the picture, which is the magpie? Read the part of the story which the picture tells about. Did the thrush stay till the nest was finished? What is the thrush's nest like? Read about the magpie and the thrush. Can you tell this part of the story? What did the magpie do, after she had shaped the mud like a cup? Did the blackbird stay until the nest was finished? Which is stronger, a nest of mud alone, or one of mud with sticks in it? Read about the magpie and the blackbird. Tell this part of the story. What did the magpie use next? Where did she put the twigs? Can you think why she used them? Read about the sparrow. What was the fourth thing the magpie used? Where did she put the feathers? Of what use were they? Who stayed to learn how to use them? Read about the swallow. Name all the things the magpie had used. (Mud, sticks, twigs, feathers.) Tell why each was used. Was the nest finished? What was the last thing the magpie did? Did any of the birds learn how to build the

**nest higher? Why not? Who still makes the best nest? Why? Have you ever seen any of these nests? How can you help the birds care for their nests? What do you like about this story? Read the part you like best. Choose five pupils to read the dialogue as given in the story.**

### SUGGESTIONS FOR SUPPLEMENTARY WORK (BIRDS)

**(Basic Stories, pages 66-74.)**

I. Supplementary Stories.
   (1) "The Swallows' Good-bye," Josephine Jarvis in *Half a Hundred Stories,* Milton Bradley Company.
   (2) "How the Robin's Breast Became Red," Flora J. Cooke in *Nature Myths and Stories.*
   (3) "The Legend of the Woodpecker," Carolyn S. Bailey in *For the Children's Hour,* Milton Bradley Company.
   (4) "The Blue Robin," Mary Wilkins Freeman in *For the Story Teller,* Milton Bradley Company.

II. Conversation. Birds.

III. Poems.
   (1) "Robin," Anne Schütze in *Little Animal Stories,* The Pilgrim Press.
   (2) "The Bluebird," Emily Huntington Miller.
   (3) "Concerts," Annie Willis McCullough in *Little Animal Stories,* The Pilgrim Press.
   (4) "The Child and the Bird," Margaret Sangster.

IV. Songs.
   (1) "The Bluebird," Walker and Jenks in *Songs and Games for Little Ones,* Oliver Ditson Company.
   (2) "Robin Redbreast," Jessie L. Gaynor in *Songs of the Child World, Part I,* Church.
   (3) "The Woodpecker," Jessie L. Gaynor in *Songs of the Child World, Part II,* Church.
   (4) "The Bluebird," *Lyric Music Reader, Book II,* Scott, Foresman and Company.
   (5) "Swing, Little Bird," *Lyric Music Reader, Book II,* Scott, Foresman and Company.

## THE LITTLE RABBIT WHO WANTED RED WINGS

**First Step**—The Oral Story.

Tell the story. Make the incidents stand out distinctly. Keep in mind the foolishness of each wish.

**Second Step**—Dramatization.

Assign the parts and dramatize the story, using the dialogue found in the text. Work out other dialogue parts.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

Oh, I wish I had needles on my back like Mr. Porcupine's!

His mother grew very tired of hearing him always wishing for something.

There he saw a little red bird sitting by the Pond.

The door was tight shut.

PHRASES

| | |
|---|---|
| hopped away | had never before seen a rabbit |
| cool green woods | some other place to sleep |
| something queer happened | went to old Mr. Ground Hog's house |
| knocked at the door | never again wished for anything |

WORDS

*Sight*

(Review) rabbit tail pond happened animal

(New) porcupine

*Phonetic*

(Review) hog sitting tight knocked

(New) queer

PHONETICS (*eer*)

(Review) *it, ight, ock, og*

(New) From *cheer* develop *eer, queer, deer, steer, sneer*

**Fourth Step**—Reading Lesson (Book Two, pp. 75-78).

SILENT READING ASSIGNMENT

The teacher writes the following on the board:

What did the little rabbit wish for?
Why did he go to the Pond?
What happened to him?
Did he like the wings? Why not?
What happened to them?

CLASS DISCUSSION

**Where did the little rabbit live? What was he always doing? What did he wish to have? What did the ground hog say to the little rabbit? Where did the little rabbit go? What did he see there? When he looked into the Pond what did he see? Do you think he liked the wings? Why would his mother not let him into the house? Where did he go? Did the little rabbit like the wings then? How did he lose them? Was he happy or sorry when they were gone?**

SILENT READING EXERCISE

Seat work in silent reading may well be given here, New Set VII-C.

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 314.

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## THE ANIMALS THAT FOUND A HOME

**First Step**—The Oral Story.

**Tell the text story of "The Animals That Found a Home," keeping in mind that its value is to be measured in terms of better imaging on the part of the children when they come to read the text; that it furnishes a "background of familiarity" with the plot-action which enables them to follow intelligently the thread of the narrative, grasping the relationship which each sentence bears to the story-incident, thereby developing the power of connected thinking. Make the incidents stand out distinctly in the oral story.**

**Second Step**—Dramatization.

CHARACTERS

*Ram* *Pig* *Goose* *Cock* *First Wolf* *Second Wolf*

ACT I

PLACE

*The road. The Ram meets the Pig.*

Ram: Good-day, and thanks for your kindness last time we met.

Pig: Good-day, and thanks to you. I am very glad to see you.

Ram: You are very fat. Do you know why they feed you so well?

Pig *(surprised):* No, can you tell me?

Ram *(sadly):* Well, eat all you want now, poor pig. You will not be here long. Soon you will be pork.

Pig *(in great fright):* I think I shall have something to say about that. I would rather be pig than pork.

Ram: Then come with me. I was getting fat, too. I was to be mutton soon, so I ran away. Now I am free. We will go to the woods and build a house, and live by ourselves. There is nothing like having a home of your own.

Pig *(joyfully):* Very well; this is a good time to start.

*(They go on together until they meet the Goose.)*

Ram: Good-day, and thanks for your kindness last time we met.

Goose: Good-day, and thanks to you.

Ram: You are fat. Do you know why they feed you so well?

Goose *(surprised):* No, can you tell me?

Ram *(sadly):* Well, eat all you want now, poor goose. Soon you will be a roasted goose.

Goose *(in great fright):* I think I shall have something to say about that. I would rather be a live goose than a roasted goose. Where are you going?

Ram: We are going to the woods to build a house.

Goose *(eagerly):* Let me go with you. I will help you.

Pig: Gabbling and quacking will not build a house. What can you do?

Goose: I can gather moss and fill the cracks.

Pig: Well, you may come with us. I like to be warm.

*(All go on together until they meet the Cock.)*

Ram: Good-day, and thanks for your kindness last time we met.

Cock: Good-day, and thanks to you.

Ram: You are fat. Do you know why they feed you so well?

Cock *(surprised):* No, can you tell me?

Ram *(sadly):* Well, eat all you want now, poor cock. Soon you will be soup.

Cock *(in great fright):* I think I shall have something to say about that. I would rather be a cock than soup. Where are you and the pig and the goose going?

Ram: We are going to the woods to build a house.

Cock *(eagerly):* May I go with you? I will help you build your house.

Pig: Flapping and crowing will not build a house. What can you do?

Cock: I am early to rise and early to crow. I can wake you in the morning.

Pig: Early to rise makes you wealthy and wise. It is hard for me to wake up. You may come and crow for us.

*(All go on together.)*

## ACT II

### PLACE

*The Little House in the Woods. Two wolves come along and stop at sight of the house.*

First Wolf: We have neighbors. This is their house. I wonder what they are like?

Second Wolf: I will go to see. Maybe *(laughing)* I can get some breakfast.

*(He goes softly to the door, opens it, and walks in. In a moment a great noise is heard—bleating, grunting, hissing, howling, and the shifting of feet. Loud above it all is heard the crowing of the cock. The door opens and the wolf runs out.)*

First Wolf *(in wonder):* What is it? Where is your breakfast? How do you like our new neighbors?

Second Wolf *(panting with fright and anger):* Neighbors! Nice neighbors they are! A great giant came and struck me with his head. Then a troll tried to eat me up. A witch with scissors snipped off bits of my toes. Someone on the roof called out, "Throw him up to me! Throw him up to me!" Neighbors! I'll never go to that house again!

First Wolf *(frightened):* Hurry! Hurry? Let's run home! They may come here.

*(The two wolves run off. The Ram, Pig, Goose, and Cock put their heads out of the door, and look around cautiously; then they come out, laughing.)*

Ram: He is gone! We gave him a good fright. I ran at him and struck him with my horns.

Pig: I snapped at him and bit him.

Goose: I nipped him and pecked him.

Cock: I flew up to the housetop and crowed. I made as much noise as I could.

Ram: He won't come here again, looking for breakfast.

Goose: No one will harm us now.

Cock: We can eat all we want.

Pig: And get as fat as we please.

*(They all run back into the little house.)*

**Third Step**—Sentence, Phrase, and Word Development: **Phonetics.**

SENTENCES

I

I would rather be ram than mutton.

He struck it with his horns, and it flew open.

Now I am free!

Do you know why they feed you so well?

We will go to the woods and build a house, and live by ourselves.

Soon you will be a roasted goose.

II

The roof was covered with bark, and they had a snug little home.

Now the ram and his friends had been expecting the wolf.

The goose nipped and pecked.

A great giant came and struck me with his head.

PHRASES

I

fed so that he would become fat
ran against the door
struck it with his horns
thanks for your kindness
feed you so well
eating meal as fast as she could
will be a roasted goose
Gabbling and quacking
had gone a little farther
will be soup
Flapping and crowing
wealthy and wise

II

gathered moss
had a snug little home
Two hungry wolves
have neighbors
had been expecting the wolf
snapped and bit
nipped and pecked
a witch with scissors

WORDS

*Sight*

| | | | | |
|---|---|---|---|---|
| (Review) | friend | build | goose | wise |
| (New) | mutton | against | live | ourselves |
| | gabbling | moss | farther | soup |
| | wealthy | snug | wolves | neighbors |
| | expecting | pecked | giant | witch |

*Phonetic*

| | | | | |
|---|---|---|---|---|
| (Review) | ram | fed | free | kindness |
| | feed | snapped | nipped | snipped |
| (New) | struck | meal | roasted | |

PHONETICS (*uck, eal, oad, ug*)

(Review) *uck, ant, eek, ip, ought, oa, ea, ag, ig, og, ug,* for comparison

(New) From *cluck* develop *uck, struck, duck, duckling, Ducky Lucky, luck, truck, pluck, stuck*

From *m, ea,* and *l* develop *eal, meal, seal, heal, steal, real, deal*

From *r, oa, st,* and *ed* develop *roasted*

From *road* develop *oad, load, toad, toadstool, goad*

From *snug* develop *ug, bug, jug, mug, rug, tug, dug*

For supplementary drill:

*oast, roast, coast, toast, boast*
*oach, coach, roach, poach*
*oaf, loaf*
*oak, oak, cloak, soak*

**Fourth Step**—Reading Lesson (Book Two, pp. 79-86).

SILENT READING ASSIGNMENT

The teacher writes the following on the board:

Why did the animals want to find a new home?
Where did they go?
What did each one do to help?

CLASS DISCUSSION

What did the man say to the ram? What did the ram do? What did he tell the pig? What did they tell the goose and the cock? Where did they go to build their house? What part did each one do? Who lived near them? When the wolf went to see them, what did they do to him? What did he tell the other wolf when he got home? Did he ever go there again?

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 314.

## THE BELL OF ATRI

**First Step**—The Oral Story.

A talk on bells; what they are for. They tell us many things. What bells have you heard? (School, church, fire, street-car, dinner, sleigh, telephone, alarm, locomotive, etc.) What does each of these bells tell you? Would you like to hear the story of a bell of long long ago? This bell had something to tell, too, but I am sure you cannot guess what it was. It did not ring to say, "It is time for school!" It never rang to tell of fire. It did not call anyone to church. It did not tell any of the things you have named. We have no bell anywhere that tells what this bell told. Listen, and you shall hear about the bell of Atri. (Tell the text story of "The Bell of Atri," in a way to realize the maximum results of which the oral story is susceptible.)

**Second Step**—Dramatization.

CHARACTERS

*The Horse* *The Judge* *The People of Atri* ***The Horse's Master***

(Any number may take part as townspeople.)

ACT I

PLACE

***The street. A bell is heard, ringing loudly. People run into the street.***

First Townsman: What bell is that?

Second Townsman: It must be King John's bell!

Third Townsman: Someone is in trouble. He is ringing the bell to call the Judge.

Fourth Townsman: Look! *(Pointing.)* There is the judge. He is going to the bell-tower.

Fifth Townsman: He will soon see who is in trouble.

Sixth Townsman: Yes, and he will find out who has done wrong.

All: Let us hurry to the tower.

*(All run out.)*

## ACT II

### Place

*The bell-tower. A horse pulls at the rope, on which a wisp of hay is tied. The bell rings loudly. From every side people run in. They stare in surprise at the horse, then turn to look at one another. The Judge in his rich robes comes in.*

Judge *(staring in surprise and anger):* I have lost my noonday nap. I have hurried here to see what poor person is in trouble and I find only a horse, eating the bell-rope. *(He goes nearer the tower.)* Who put that piece of hay on the rope? *(He turns to the people.)* Find the man who did it, and bring him to me. I will punish him. Take this horse away. What right has he to be here? *(He goes nearer to the horse and looks at him carefully.)* This poor horse is very hungry. He is almost starving. That is why he is so thin. That is why he is eating this piece of hay. *(Turning to the people.)* Who owns this horse?

*(From the crowd, townspeople call out to the Judge. They are sorry for the horse and angry at his master's cruelty, and they show this by words and manner.)*

Seventh Townsman: This horse belongs to a rich man.

Eighth Townsman: See! *(Pointing.)* He lives in that beautiful castle.

Ninth Townsman: More than once this horse has saved his master's life.

Tenth Townsman: When the horse got too old to work, his master turned him out.

Eleventh Townsman: Now the poor old beast goes around and picks up his food wherever he can get it.

Twelfth Townsman: He has nothing to eat unless he finds it himself. So he is hungry almost all the time.

*(As they speak, the Judge gets more and more angry.)*

Judge: This poor horse is in trouble. He did well to ring King John's bell. Bring his master to me.

Thirteenth Townsman: I see him! *(Pointing.)* There he is! He is coming to see why the bell is ringing.

*(Some of the townspeople run out and return with the master.)*

Judge *(sternly)*: Why have you left this poor horse to starve? Did he not work for you as long as he could? Did he not save your life many times? *(The master hangs his head.)* You must care for this poor beast as long as he lives. You must let him go back to his stable, and you must give him all the food he needs.

*(All the people clap their hands.)*

Fourteenth Townsman: The poor horse will never be hungry again! How glad we are!

*(They lead the horse out, all the people following, the master last.)*

Judge *(looking at the bell in the tower)*: There is no bell like the bell of Atri. It helps all who are in trouble. Even a horse may ring it.

*(He goes out.)*

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

I

He was sorry when anyone did wrong.
Then he must punish the one who did wrong.
Ding-dong! I tell of wrong.
The judge waked from his nap.

II

The poor beast was lame and almost blind.
Now the poor old beast goes around and picks up his food wherever he can get it.
The master hung his head in shame.

PHRASES

I

lived in Atri
will build a tower
The bell-rope shall be so long
children can ring the bell
one of my judges
rang the bell
put on his rich robes
was rung so often
rope grew thin

## II

| | |
|---|---|
| was lame and almost blind | unless he finds it for himself |
| is almost starving | had a bad master |
| belongs to a rich man | hung his head in shame |
| lives in that beautiful castle | had not a word to say |
| when he went to war | must let him go back to his stable |
| wherever he can get it | all the food he needs |

WORDS

| | | | | |
|---|---|---|---|---|
| *Sight* | | | | |
| (Review) | trouble | starving | hungry | needs |
| (New) | Atri | tower | bell-rope | judges |
| | robes | rung | castle | war |
| | wherever | unless | word | stable |
| *Phonetic* | | | | |
| (Review) | ring | punish | rang | thin |
| | brightly | ding-dong | nap | lame |
| | blind | bad | shame | |
| (New) | wrong | almost | belongs | |

PHONETICS (*wr*)

(Review) *eat, ell, ong, un, oon, ight, in, ind, eed, ap ang, ing, ong,* for comparison

(New) From *write* develop *wr, wrong, wring, wren, wrap*
From *all* and *most* develop *almost*
From *be* and *long* develop *belong*

PRONUNCIATION

Atri (ä'trē), sorry (sŏr'ĭ), hurried (hŭr'ĭd), bare (bâr)

SPELLING

| | | | | | |
|---|---|---|---|---|---|
| King | John | wrong | bell | reach | ring |
| hear | judge | around | eating | rope | work |

**Fourth Step**—Reading Lesson (Book Two, pp. 87-92).

SILENT READING ASSIGNMENT

The teacher writes the following on the board:

Why did the King build a tower with a bell in it?
Why did the horse ring the bell?
What did the judge tell the master of the horse to do?

CLASS DISCUSSION

King John's Plan (p. 87).

Paragraph 1. What is the name of the story? Whom does this paragraph tell about? Where did King John live? When? He wished something—what was it? What made him sorry?

Paragraph 2. The king made a plan—what for? (To help his people.) What did he plan to build? Tell about the bell-rope.

Paragraph 3. Bells tell many things. What does the school bell tell? The church bell? Who was to ring King John's bell? What would the bell tell those who heard it? (That someone was in trouble.) What did the judge do when he heard the bell?

Paragraph 4. After the judge had heard what the one who rang the bell had to say, what did he do?

Paragraph 5. What did King John wish to teach his people? Do you think he was a good king? Do you think he wanted to help his people who were in trouble? Suppose a man were robbed; what could he do? Can you think of other troubles? Tell the story of King John and his plan.

The Bell (pp. 88-89)

Paragraph 1. Tell about the bell-rope. Did the people of Atri like King John's plan?

Paragraph 2. When anyone was in trouble, what did he do?

Paragraph 3. When he heard the bell, what did the judge do?

Paragraph 4. Was the bell used often? What happened to the bell-rope? What was done to make it stronger?

Paragraph 5. What time of day does this paragraph tell us about? Where were all the people? Why? It was very still in Atri; could the bell be heard plainly?

Paragraph 6. Try to read so that we will seem to hear the bell calling loudly.

Paragraph 7. Did the judge hear the bell? What did he say? What did he do? What did the people do?

Paragraphs 8 and 9. What did they see? What was the horse eating? Do you think the horse knew he was ringing the bell? Try to make us hear the call of the bell. Tell the story of what happened one summer day in Atri.

The Judge (pp. 90-92)

Paragraph 1. When the judge heard the bell, what did he think? (That someone was in trouble.) How did he feel when he saw only a horse? Read, trying to show that the judge was angry.

Paragraph 2. Do you think he was angry when he saw the wisp of hay? Why? What did he tell the people to do? Read to show how angry he was.

Paragraph 3. When the judge looked at the horse, what did he notice?

Paragraph 4. Why was the horse so thin? Do you think the judge felt sorry for the horse? What question did he ask? Read to show that he was sorry.

Paragraphs 5 and 6. Who owned the horse? What had the horse done for his master? Do you think he deserved to be cared for?

Paragraphs 7 and 8. How did the master treat the horse? How did the horse get food? Do you see why he wanted even the wisp of hay on the bell-rope?

Paragraphs 9 and 10. How did the judge feel when he heard about the horse's troubles? What did he tell the people to do? Read to show that he was angry.

Paragraphs 11 to 14. What questions did the judge ask the master? Read to show how you think he asked them? What did the master do? How did he feel? What did the judge tell him he must do for the horse? Do you think he was a good judge?

Paragraphs 15 to 18. Did the people think so? How did they show that they thought he was right? (Clapped their hands.) What did they say and do? When the hungry horse rang it, did the bell really tell of wrong? Who did the wrong? How did the judge help the horse? What do you like about this story? Read the part you like best. Read the part the first picture tells about; the second picture. Tell the story of King John; of the summer day in Atri; of the poor old horse; of the judge and the master.

### Silent Reading Exercise

Seat work in silent reading may be given here, New Set VII-C.

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 314.

## THE SUMMER-MAKER

**First Step**—The Oral Story.

Tell about the Indians; that long ago they lived here, where we now live; how they got their food; how hard it was to hunt and fish in winter. They believed that once it was always winter; that there was no spring, no summer, no fall, nothing but winter all the year. But at last summer came, and a very little boy helped it to come; and this is the story of how it happened. Would you like to hear this Indian fairy story? (Tell the text story of "The Summer-Maker.")

**Second Step**—Dramatization.

Dramatize the story, one child taking the part of Ojeeg, one Big Hunter, one Grandmother, one Otter, one Beaver, and one Badger. Several boys can take the part of the "big boys" who laugh at Ojeeg.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

I

Once upon a time there was only one season in the whole year.
Ojeeg was a little Indian boy who lived in this land of snow.
She says father can use magic and can make summer if he will.
His father smiled, for he was very fond of his little son.

II

Rivers flowed and sparkled in the sun.
Ever since that time summer always comes once a year.

PHRASES

I

were always bare
brought home a deer
to make a feast for his friends
had a little bow and arrow
fingers always got numb
back to the wigwam
went to meet his father
were full of tears

II

Otter, Beaver, and Badger
started on their long journey
came to a high mountain
are a great jumper
almost touched the sky
took a deep breath
stood like a rock
beat at the sky with his fists
warm breeze came through it
rushed the birds
melted the snow and ice
sparkled in the sun
learned to be a great hunter
Ever since that time

WORDS

*Sight* (Review): summer, dance, learn, mighty, maker, often, friends, covered, because, stretched, rivers, ask, shoulders

| | | | | |
|---|---|---|---|---|
| (New) | season | bare | Ojeeg | Indian |
| | fingers | numb | use | arrow |
| | magic | wigwam | fond | son |
| | Otter | Beaver | Badger | journey |
| | mountain | breath | touched | fists |
| | breeze | melted | sparkled | since |

*Phonetic*

| | | | | |
|---|---|---|---|---|
| (Review) | ice | deer | feast | bow |
| | meet | tears | rock | |
| (New) | smiled | jumper | rushed | |

PHONETICS (*sm, ile, ush*)

(Review) *ease, ake, um, ow, ear, ump, ight*

(New) From *small* develop *sm, smart, smell, smack, smother*
From *pile* develop *ile, smile, while, file, mile, tile*
From *thrush* develop *ush, rush, brush, hush, mush*
From *jump* and *er* develop *jumper*

PRONUNCIATION

whole (hōl), always (wāz), arrow (ăr'ō), laughed (läft)

SPELLING

| | | | | | |
|---|---|---|---|---|---|
| always | flowers | father | fingers | cried | laughed |
| strong | asked | three | touched | jump | stood |

**Fourth Step**—Reading Lesson (Book Two, pp. 93-99).

SILENT READING ASSIGNMENT

The teacher writes the following on the board:

Part I

Who was little Ojeeg?
Where did he live?
What did he like to do?
What did he ask his father to do?

Part II

How did Ojeeg's father make summer come?

### Class Discussion

How many seasons are there? Which one do you like best? Would you like to have that one all the time? Look at the first paragraph to see what the Indians believed about the year. What things could they never see? Who was Ojeeg? Big Hunter? Why could not Ojeeg go on a long hunt? Why did the big boys laugh at him? Did he like to be laughed at? Is it kind to laugh at others for what they cannot help? Who told Ojeeg about summer? Who could make summer? How did Ojeeg feel as he talked to his father? Was his father kind? Choose pupils to read the dialogue between Ojeeg and his father; they will try to show by their reading that Ojeeg was sad and his father was kind. Read the part you like. Tell the story of the year; of Ojeeg and his hunting; of Ojeeg and his father.

Who came to the feast? What did Big Hunter ask the three friends to do? What were their names? Where did they go? When they reached the mountain what were they to do? Tell about Otter's jump; Beaver's. How did Big Hunter get ready for his jump? Tell the story of his first jump. How many times did he jump? What did he do as he jumped? ("Beat at the sky with his fists.") What happened at the third jump? Where did the warm winds go? What happened when they reached the land of snow? What could Ojeeg do then? How do you think he felt? What did he do for his father and the hunters? What came every year after that? Do you like this story? What part of it can you tell? Read the part which the picture on page 98 tells about.

### SUGGESTIONS FOR SUPPLEMENTARY WORK (SUMMER)

(Basic Story, pages 93-99.)

I. Supplementary Story. "Mabel on a Midsummer's Day," Mary Howlitt in *The Story Teller's Book,* Rand McNally and Company.

II. Conversation. Summer.

III. Poem.

(1) "Summer," Christina G. Rossetti, in *Poems.*

(2) "Summer Woods," Mary Howlitt in *Three Years with the Poets,* Houghton Mifflin and Company.

IV. Songs.

(1) "Summer Eve," *Lyric Music Reader, Book II,* Scott, Foresman and Company.

(2) "A Woodland Song," *Lyric Music Reader, Book II,* Scott, Foresman and Company.

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## THE THREE PIGS

**First Step**—The Oral Story.

Tell the text story, making impressive the incidents and bringing out the dramatic possibilities of the narrative.

**Second Step**—Dramatization.

Assign parts and dramatize the story, using dialogue found in the text.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

### Sentences

I

We are big enough to earn our own living.
Let us get something to do.
Please give me some of that straw.

II

The third little pig met a man with some bricks.
It has rows and rows of juicy turnips.
These apples are so good that I will throw you one.

III

There is a fair in the town.
There is nothing to hide in except this churn.
After that he never again came to visit the little pig.

### Phrases

I

to earn our own living
set out to earn their living
knocked at the door, rap, rap
by the hair of my chinny chin chin

I'll huff and I'll puff
some of those sticks
built a house of sticks
let me come in

## II

with some bricks
want some turnips
rows and rows of juicy turnips

At six o'clock
was very much frightened
as far as he could

## III

bought a fine churn
nothing to hide in except this churn
began to roll down the hill

put on a pot of water to heat
took the lid off
never again came to visit

| | | WORDS | | |
|---|---|---|---|---|
| *Sight* | | | | |
| (Review) | wolf | window | climbed | chimney |
| (New) | earn | living | straw | third |
| | juicy | o'clock | these | churn |
| | except | visit | | |
| *Phonetic* | | | | |
| (Review) | rap | huff | bricks | rows |
| | fair | bought | heat | lid |

PHONETICS

(Review) *in, ock, uff, ick, id, it, air*

For supplementary drill:

*id, bid, did, hid, lid, kid, slid, skid, rid*
*ide, bide, hide, ride, side, tide, wide, chide, pride, slide, stride, bride*
*im, dim, him, rim, brim, grim, skim, slim, swim, trim, prim*
*ime, time, lime, chime, clime, crime, prime, slime*
*in, bin, din, fin, kin, pin, sin, tin, win, chin, grin, shin, spin, skin, thin, twin*
*ine, dine, mine, fine, line, nine, pine, kine, vine, wine, shine, swine, thine, twine*
*ip, dip, hip, lip, nip, rip, sip, tip, clip, chip, drip, flip, grip, ship, skip, slip, snip, strip, trip, whip*
*ipe, pipe, ripe, wipe, gripe, snipe, tripe, stripe*

*it, bit, hit, knit, lit, pit, sit, wit, grit, flit, quit, slit, twit, writ, whit*

*ite, bite, kite, mite, rite, site, quite, spite, trite, white, write*

SPELLING

| | | | | |
|---|---|---|---|---|
| straw | knocked | door | window | ate |
| second | field | dinner | apple | filled |

**Fourth Step**—Reading Lesson (Book Two, pp. 100-108).

SILENT READING ASSIGNMENT

The teacher writes the following on the board:

I

What did the little pigs want to do?
Of what did the first pig make his house?
What happened to it?
Of what did the second little pig make his house?
What happened to it?

II

Of what did the third little pig make his house?
What did the wolf try to do?
Where did he want the little pig to go?

III

Where did the wolf want the pig to go?
How did the pig get away from the wolf?
What happened to the wolf?

CLASS DISCUSSION

Make use of the dialogue to secure expressive reading. Encourage pupils to choose and read the parts they particularly like. Call for volunteers to tell about the first pig, the second, etc. Choose children to read Part I, assigning parts. Similarly have Parts II and III read.

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 314.

## THE HOUSE IN THE WOODS

**First Step—The Oral Story.**

Tell the text story to the children.

**Second Step—Dramatization.**

Assign parts and dramatize the story. This will help the children to follow the thread of the narrative when they come to read the text.

**Third Step—Sentence, Phrase, and Word Development: Phonetics.**

SENTENCES

I

Once there was a poor wood-cutter who had a wife and three little girls.

She might lose ner way.

He dropped the seed to show the way.

She lifted the latch and went in.

The old woman knew what they meant.

Bump! the oldest girl, the bed, and all, fell down into the cellar.

II

That night, when the wood-cutter got home, he was tired and hungry.

She heard the owls hoot and she was afraid.

III

Our second girl must have lost her way, too.

Then she saw the light shining through the trees.

The youngest girl spoke kindly to the cock, the hen, and the speckled cow.

She shook the bed well, and put clean sheets upon it.

IV

The bed was made of ivory, and the chairs were all made of gold.

In the center of the room was a great table.

The youngest girl was so surprised that she did not know what to do.

## PHRASES

### I

had a wife and three little girls
might lose her way
drop the seeds to show the way
At noon
a light shining through the trees
lifted the latch
a bright fire on the hearth
a speckled cow
went into the kitchen
a dish of stew
found the oldest girl asleep
opened a large door

### II

was tired and hungry
sent her with some hot dinner
must bring my dinner tomorrow
heard the owls hoot

### III

must have lost her way
take a bag of peas
spoke kindly to the cock
an armful of hay
put clean sheets upon it

### IV

was made of ivory
pinched herself
three servants were bringing
were all changed back again

## WORDS

| | | | | |
|---|---|---|---|---|
| *Sight* | | | | |
| (Review) | oldest | pail | eaten | sitting |
| | feed | youngest | awake | downstairs |
| (New) | lose | lifted | hearth | speckled |
| | meant | kitchen | large | cellar |
| | sent | tomorrow | hoot | armful |
| | clean | ivory | pinched | center |
| | table | servants | surprised | |
| *Phonetic* | | | | |
| (Review) | noon | latch | dish | stew |
| | bump | sheets | chairs | |
| (New) | wood-cutter | wife | peas | spoke |

## PHONETICS (*ife, oke*)

(Review) *eat, ill, ug, it, ew, eed, ump, eet, uck*
*ake, oke,* for comparison

(New) From *life* develop *ife, wife, knife, fife, strife*
From *broke* develop *oke, spoke, stroke, poke, joke*
From *wood, cut,* and *er,* develop *wood-cutter*
From *p, ea,* and *s,* develop *peas*

PRONUNCIATION
princess (prĭn'sĕs)

SPELLING

| | | | |
|---|---|---|---|
| girls | drop | bread | dark |
| woman | room | forgot | asleep |

**Fourth Step**—Reading Lesson (Book Two, pp. 109-119).

SILENT READING ASSIGNMENT

The teacher writes the following on the board:

I

Where was the father going?
What did he drop along the way?
What happened to the oldest girl?

II

What did the father drop along the way the second day?
What happened to it?
What happened to the second girl?

III

What did the father drop along the way the third day?
What happened to them?
What did the youngest girl do at the old woman's house?

IV

What did she find when she waked up in the morning?

CLASS DISCUSSION

What does a wood-cutter use in cutting down trees? Is it easy to use the ax? Do you think a wood-cutter needs a warm dinner? Is it easy to find the way through the thick woods? How did the father show the way for

the oldest girl? What happened to the grass seed? Read the part of the story the first picture tells about. Was the oldest girl kind? Did she like to work? What unkind things did she do? Read the part of the story the second picture tells about. Was the second girl kind? Tell all the kind things the youngest girl did. Read the part of the story the third picture tells about. How was the room changed? The old woman? Into what were the animals changed? Tell how the Princess and her servants came to be in the house in the woods. Why could not the oldest girl help them? The second girl? How did the youngest girl help them? What did the Princess promise to do for the youngest girl? Why did she want to make the youngest girl happy? Notice that the youngest girl was thoughtful of her mother and father. What did the Princess do for the father, mother, and sisters? Do you see why boys and girls like this story? What part of it can you tell?

### Silent Reading Exercise

Seat work in silent reading may well be given here, based on New Set VII-C.

### Suggestions for Supplementary Work

See page 314.

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## THE LAD WHO WENT TO THE NORTH WIND

**First Step**—The Oral Story.

Children, point to the North; to the South; to the East; to the West; then show me where the North Wind comes from. Far, far to the North is the land of ice and snow. No wonder the North Wind is so cold. I know a story about a boy and the North Wind. Little children who live far to the North love this story. At night when the North Wind blows, and they hear him roaring in the chimney, they gather around the warm fire and beg father or mother to tell them this story—the story of The Lad Who Went to the North Wind. (Tell the story to the children as given in the text, making clear and impressive the several incidents as you unfold the story.)

**Second Step**—Dramatization.

Assign the parts and have the children act the story.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

### Sentences

#### I

Along came the North Wind, puffing and blowing.
When you want food, you must say, "Cloth, spread yourself."
Serve up some good things to eat.
How hungry my long walk has made me!
He gave me this cloth, instead.
But I shall not believe it until I see it with my own eyes.

#### II

This cloth is not worth a penny.
After all, the North Wind is a good fellow.
Perhaps this is a wonderful stick.
He said, "The North Wind has paid me well for my meal."

### Phrases

#### I

| | |
|---|---|
| sent her only son to the pantry | was so long |
| As the lad got the meal | could not get home in one day |
| Along came the North Wind | put another cloth in its place |
| went back the third time | may be true |
| better than the meal | did not serve up even a dry crust |

#### II

| | |
|---|---|
| saw the ram making money | did not make even a penny |
| is a good fellow | lay down on a bench |
| is not worth a penny | came back to change the two sticks |

### Words

*Sight*

| | | | | |
|---|---|---|---|---|
| (Review) | sent | caught | third | cloth |
| | yourself | evening | hungry | wonderful |
| | whenever | surprised | | |
| (New) | pantry | serve | true | believe |
| | crust | worth | bench | perhaps |

*Phonetic*

(Review) lad

(New) spread instead making
fellow paid

PHONETICS (*spr, aid*)

(Review) *ad, ead, ust*

(New) From *spring* develop *spr, spread, sprang, sprout*
From *afraid* develop *aid, paid, laid, maid, maiden*
From *in, st,* and *ead* develop *instead*
From *make* and *ing* develop *making*
From *fell* and *ōw* develop *fellow*

PRONUNCIATION

**laughed** (ăft), **fellow** (fĕl'ō) **poor** (po͝or)

SPELLING

**north meal blowing caught took table think keep**

**Fourth Step**—Reading Lesson (Book Two, pp. 120-127).

SILENT READING ASSIGNMENT

The teacher writes the following on the board:

I

What happened to the meal?
Where did the boy go?
What did the North Wind give him?
What happened to the cloth?
What did his mother say to him?

II

Why did he go to the North Wind again?
What happened to the ram?
Then what did the North Wind give him?
What did the stick do?
Then what happened?

CLASS DISCUSSION

### The North Wind and the Meal

Where does the North Wind come from? What kind of wind is he? How do you think he was blowing when he caught up the meal? How did the boy feel when the North Wind blew away the meal for the third time? Read what he said, trying to show by your reading that he was angry. Choose five pupils: Read the story of the North Wind and the meal, each reading a paragraph. Now *tell* the story, each telling a paragraph. Choose a pupil to read all the story.

### The North Wind's House

What kind of voice had the North Wind? Did he treat the boy kindly? Was the boy pleased? Choose two pupils to read the dialogue between the lad and the North Wind. Try to show in your reading that the boy was at first angry, then pleased, and that the North Wind had a gruff voice.

### The Inn

Why did the lad go to the inn? Read the part of the story the first picture tells about. Do you see the cloth? What good things did the cloth serve up? How did the people at the inn feel when they saw the fine supper? Can you tell, in the picture, that they are surprised? How did the inn-keeper feel? Is it right to want things that belong to others? What did the inn-keeper do? Was this honest? Who can read all the story of the boy at the inn? Who can tell it?

### The Lad and His Mother

Did the lad know the cloth had been changed? Do you think he must have been in a hurry to get home and show his mother the wonderful cloth? Do you think his mother had ever seen such a cloth? Could she believe it would do as the lad said? What happened when the lad spoke to the cloth? How did the lad feel? Do you think he looked as much surprised as the men in the first picture look? Choose two pupils to read the dialogue between the lad and his mother. Who can *tell* this part of the story?

### The Second and Third Journeys to the North Wind's House

Read the dialogue between the boy and the North Wind, remembering that the North Wind had a gruff voice. Where did the boy go with the ram? What did the inn-keeper do? Was this honest? Did the boy know his ram had been taken? Tell the story of the boy and his mother. How do you think he felt, when he saw that the ram could not make money? Did he give up, or did he try again? What did the North Wind give him? Do

you think the lad had been wondering what had happened to the cloth and the ram? What did he think about it? What did he want to do? ("Get them back.") Did he really go to sleep this time? Who was it that he was going to watch? What did he see? What did he say? What did the stick do? What did the inn-keeper do? Choose pupils to read to the class the story of the stick, each reading a paragraph. Tell the story, each telling the part he has read. Who can tell all the story of the stick? Do you like the lad? What do you like about him?

ORAL LANGUAGE

Topic: The North Wind

(*a*) Where he comes from and why he is cold.

(*b*) His gruff voice; what he seems to say when we hear him in the chimney or around the corner of the house. (Oo-oo! Oo-oo!)

(*c*) What he brings with him. (Frost and snow and ice; sleds and skates; games, snowmen, forts, etc.)

SILENT READING EXERCISE

Seat work in silent reading may well be given here, New Set VII-C.

SUGGESTIONS FOR SUPPLEMENTARY WORK

I. Supplementary stories.
   (1) "Odysseus and the Bag of Wind," in *In the Child's World,* Milton Bradley Company.
   (2) "The Little Old Woman Who Went to the North Wind," Carolyn S. Bailey in *Firelight Stories,* Milton Bradley Company.

II. Conversation. Winds.

III. Poems.
   (1) "The Four Winds," in *Poems,* Frank Dempster Sherman.
   (2) "The Wind," Edna Foster in *Story Telling Time,* The Pilgrim Press.

IV. Songs.
   (1) "The Wind," Jessie L. Gaynor in *Songs of the Child World, Part I,* Church.
   (2) "Wind," *Lyric Music Reader, Book II,* Scott, Foresman and Company.

## THE MONTHS

**First Step**—The Oral Story. (Rime to be memorized.)

Talk about the year; when it begins; when it ends; how many months in it; their names; write these upon the board in their order. All the months bring us something; May brings something that December cannot bring; December brings something that no other month can bring. Do you know what it is? I am going to begin with January, at the very beginning of the year, and tell you what each month brings to us. (In giving the rimes, refer to the board list, to aid in fixing the names of the months.)

**Second Step**—Dramatization.

Choose twelve children to read to the class the rimes of the months. Repeat, using different pupils.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

January brings the snow.
April brings both sun and rain.
June brings buttercups.
September brings the golden-rod.
November brings the chilly rain,
Whirling winds, and frost again.

PHRASES

February days
brings breezes
To make the whole world green
brings songs of bird and bee
all filled with posies
For thirsty fields
August days
are full of heat
grow ripe for us to eat
flying from its pod
In October
cold December
ends the year

WORDS

| | | | | |
|---|---|---|---|---|
| *Sight* (Review) | breezes | both | roses | thirsty |
| | Christmas | | | |
| (New) | months | January | February | April |
| | June | posies | July | August |
| | September | October | November | whirling |
| | frost | December | | |

*Phonetic*

| | | | | |
|---|---|---|---|---|
| (Review) | brings | loud | shake | heat |
| (New) | golden-rod | pod | chilly | |
| | ends | | | |

PHONETICS (*od*)

(Review) *ōw, eat, ill, old*

(New) From *trodden* develop *od, rod, pod, God, odd, nod, sod, clod, trod, plod, shod*

From *en* and *d* develop *end*

From *ch, ill,* and *y* develop *chilly*

**Fourth Step**—Reading Lesson (Book Two, pp. 128-129).

CLASS DISCUSSION

How many months in the year? Read their names, beginning with the first month. Which is the first month? Read its rime. Which is the last month? Read its rime. In which month is your birthday? Read its rime. Read a rime about a summer month; a winter month; a spring month. Read about the month that brings ripe fruit. Read about the month that brings golden-rod. Read about the month of roses, etc. Read the rimes of the month you love best. Have twelve pupils read the rimes of the months to the class. Can you repeat from memory what you have read?

SUGGESTIONS FOR SUPPLEMENTARY WORK (TIME)

(Basic Stories, pages 128-129, 191-201, 232.)

I. Supplementary Story, "The Months," Edward Laboulaye in *Heath Third Reader,* D. C. Heath and Company.

II. Conversation. Time.

III. Poem. "The Months," Richard Sheridan in *Three Years with the Poets,* Houghton Mifflin Company.

IV. Songs.

(1) "Signs of the Seasons," Jessie L. Gaynor in *Lilts and Lyrics,* Clayton F. Summy Company.

(2) "The Seasons," *Lyric Music Reader, Book II,* Scott, Foresman and Company.

## WHO HAS SEEN THE WIND?

**First Step**—The Oral Story. (Poem to be memorized.)

Introduction: Can we hear the wind? Can we feel it? Can we see it? Can we see anything that tells us the wind is blowing?

**Second Step**—Dramatization.

Choose pupils to be the wind, others to be trees—their arms extended for branches, their fingers for leaves. The wind blows very gently—oo-ooooo! The leaves tremble but the branches do not move. The wind blows harder, *oo-oooooo!* The branches wave, the leaves move. The wind blows very hard, OO-OOOOOO! OO-OOOOOO! The leaves shake, the branches toss, the trees bow their heads.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

But when the leaves hang trembling,
The wind is passing through.

But when the trees bow down their heads,
The wind is passing by.

PHRASES

| | |
|---|---|
| Who has seen the wind | leaves hang trembling |
| Neither I nor you | bow down their heads |

WORDS

*Sight*

(Review) passing through

(New) trembling

*Phonetic*

(Review) when down heads

(New) nor

PHONETICS (*or*)

(Review) *ang, ŏw, ŏwn*

(New) From *for* develop *or, nor, or, Thor*

SPELLING

seen leaves passing bow their

**Fourth Step**—Reading Lesson (Book Two, p. 129).

CLASS DISCUSSION

Find a question in the first stanza, and ask it. Find the answer and give it. How do the leaves show that there is a wind? There are three things in the picture that tell us there is a wind—what are they? (Wind-blown smoke, bending trees, hurrying clouds.) Choose three pupils to read the stanza: the first to ask the question—the second to answer it—the third to tell about the leaves. In the same way, study and read the second stanza. Choose six pupils to read the poem, each taking a part, as indicated above. Who can read it all? Who can repeat it without the book? Call upon backward pupils to read the whole poem. The preliminary dramatic renditions will aid them in giving a spirited reading.

ORAL LANGUAGE

Topic: What the Wind Does

(*a*) To the clothes upon the line; to our hats and caps.

(*b*) To the leaves—the branches—the birds in the nest.

(*c*) To the brook—the river—the lake.

(*d*) To the sailboat; to the clouds; to the flowers, etc.

Attempt, through spirited conversation, to interest children in the subject. When, as a result of this, a thought is comprehended, require its *expression* in a complete statement. Typical statements follow:

The wind swings (moves, shakes) the clothes upon the line.

It blows off our hats and caps.

It makes the leaves tremble (rustle, fall from the tree, fly through the air, dance, whirl, quiver).

It shakes the branches.

It rocks (swings) the birds in the nest.

It makes ripples on the brook.

It makes waves upon the river.

It makes big waves upon the lake.

It moves the sailboat.

It makes the clouds hurry by (move).

It makes the flowers nod (bow) their heads.

---

## COME, LITTLE LEAVES

**First Step**—The Oral Story.

Choose an autumn day for this lesson, if possible. Talk about the leaves in spring, their color; do they always wear this pretty green dress? When do they change it? What colors do they wear then? Show branches with

autumn leaves. Do the leaves stay on these branches all winter? When the day is very still they drop quietly down one by one. Have you ever seen them drop? Something can make them hurry down; can you tell what it is? This is a little poem about the wind and the leaves. Listen; then tell me what you like about it. (Read or recite poem to children.)

**Second Step**—Dramatization.

**Third Step**—Sentence, Phrase, and Word Development: **Phonetics.**

SENTENCES

Summer is gone, and the days grow cold.
Over the brown fields they danced and flew.
Winter had called them, and they were content.

PHRASES

| | |
|---|---|
| o'er the meadows | had called them |
| heard the wind's loud call | were content |
| came fluttering | in their earthy beds |
| danced and flew | laid a white blanket |

WORDS

| | | | |
|---|---|---|---|
| *Sight* | | | |
| (Review) | leaves | heard | dancing |
| | whirling | | |
| (New) | fluttering | content | earthy |
| *Phonetic* | | | |
| (Review) | meadows | asleep | blanket |

PRONUNCIATION

fȧst, dȧnced, knew (nū), drĕsses

SPELLING

wind with play gone

**Fourth Step**—Reading Lesson (Book Two, page 131).

I. What did the wind tell the leaves to do? Where do you suppose the leaves were when the wind said this? Where did the wind want them to go? When do the leaves put on "dresses of red and gold"? Have you seen these dresses?

II. What did the leaves do when they heard the wind? What color were the fields? When are fields brown? As the leaves danced and flew, what

else did they do? Have you ever heard the song the leaves sing? Maybe when you heard it you did not call it a song; what did you call it? (The rustling of the leaves.) Do you like to hear the leaves rustle? What do you sometimes do to make them rustle? What was it that made these leaves dance and fly and sing? Do you like to play with the leaves? How do you play? How are the children in the picture, page 130, playing?

III. The leaves were dancing and flying and singing; what else were they doing? (Whirling.) What made them whirl? Can you show how they whirled? The wind had called the leaves; what else had called them? (Winter.) When the leaves went to sleep in winter, what was their blanket? What else sleeps under the snow?

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 360.

## THE LEAF THAT WAS AFRAID

**First Step—The Oral Story.**

Relate this story to the poem on page 131. Recall the points developed in the introduction to that poem. Show leaves; point out their beauties. Leaves are beautiful—we all love them. Do you remember how glad you were in the spring when at last the trees were covered with them? But the leaves are also useful. They do something for you—what is it? (They give you shade from the heat of the sun.) We love their cool shade in hot summer days. But the leaves have other useful work to do. They work for the tree all summer long. See how thin they are. The tree can carry hundreds and hundreds of them—so many that you cannot count them. And see how flat they are. Every leaf spreads out so flat to get all the sunlight it can, because the tree must have sunlight to make it grow. Did you ever think before that leaves must work? This is a story about a leaf, and what it did when its work was done. (Tell the text story, amplifying as may seem desirable.)

**Second Step**—Dramatization.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

He made her sigh and cry as leaves sometimes do when the wind is about.

Then the leaf stopped crying, and was happy.

Some were yellow and some were red and some were both colors.

### Phrases

made her sigh and cry
when the wind is about
would blow me away from you
Do not be afraid
stopped crying
were both colors
dress in beautiful colors
grew very beautiful

### Words

*Sight*

(Review) talking trouble again laughed yellow

(New) sigh colors

*Phonetic*

(Review) stopped

### Phonetics

(Review) *ish, in*

For supplementary drill:

*at, bat, cat, fat, hat, mat, pat, rat, sat, flat, plat, slat, that, spat, chat, sprat*
*et, bet, met, pet, set, whet, fret*
*it, bit, fit, hit, lit, pit, sit, wit, grit, flit, slit, whit, skit, spit, twit, writ*
*ot, dot, got, hot, lot, not, pot, rot, trot, plot, slot, shot, spot, clot, blot*
*ut, but, hut, nut, rut, strut, shut*

### Pronunciation

when (hw), why (hw), åsked, brånch, laughed (läft), yellow ˈ(yĕlˈō)

### Spelling

leaf wind talking why you

**Fourth Step**—Reading Lesson (Book Two, pp. 132-133).

### Silent Reading Assignment

The teacher writes the following on the board:

What did the wind do to the little leaf?
What did he tell her?
What did the tree say?
What happened to the leaves in the fall?
What did the tree tell the little leaf then?
What happened to the little leaf?

### Class Discussion

What was the wind doing? What did the little leaf do when the wind talked to her? Have you ever heard leaves "sigh and cry?" What did you call the sound? What is a "twig?" What question did the twig ask? Do you think the twig was sorry that the leaf was sighing and crying? Read the question to show this. Read the leaf's answer, trying to show that she was sad. Whom did the twig tell? The branch? Did the tree feel sad? (The tree laughed.) What good news did the tree tell the leaf? Read, trying to show that the tree had good news to tell. How did the leaf feel when she heard the good news? What did she do all summer? What did she see in the fall? Have you ever seen such leaves? What question did she ask the tree? What did the tree tell her? Do you know what work the leaves do for the tree? (See oral story.) What do they do for you? When the leaf saw the beautiful colors of the other leaves, and heard that they were ready to fly away, what did she want to do? What happened while she was thinking about it? (She grew very beautiful.) Tell how you think the leaf looked when she grew beautiful. When the wind talked to the leaf again what question did he ask? Was the leaf ready? When do leaves spread out to get sunlight for the tree? When is their work done? At first the leaf sighed and cried when she thought of leaving the tree! why was she ready now? (Her work was done.) What happened next? (The wind blew, etc.) Who went with the little leaf? Their work for the tree was done, but there was something else they could do—what was it? ("Cover up some little seeds," etc.) When do the leaves come out on the trees? (Spring.) When do they work for the tree? (In spring and summer.) When do they fall from the tree? (Autumn.) When do they sleep? (Winter.) Are the leaves in the picture, page 130, ready to work or to sleep? (This lesson gives opportunity for spirited reading. Choose six pupils to read the first six paragraphs, each reading one. Call upon one of the six to

read all—let this be the slowest pupil. In this way choose several groups, until all backward pupils have had aid and practice. Treat the next seven paragraphs similarly.)

The teacher should here talk to the pupils about the sizes and shapes of leaves, and ask them to bring in as many different kinds as they can find. The leaves in the picture on page 133, from left to right, are: sweet gum, elm (top leaf), ash, oak, and silver maple.

### Oral Language

Topic: What the Leaves Do.

(*a*) How they grow; their number; what they get for the tree.

(*b*) What the sunlight does for the tree.

(*c*) When the leaves work; when their work is done.

(*d*) What the leaves do when their work is done; where they go; what they do in winter.

Typical statements obtained as a result of conversation:

Leaves grow very thin and flat.
There are hundreds and hundreds on a tree.
We cannot count them all.
They get sunlight for the tree.
The sunlight helps the tree to grow.
The leaves work in spring and summer.
In the fall their work is done.
They put on beautiful dresses.
Some are yellow and some are red.
Then they fall to the ground.
In winter they sleep.

### Silent Reading Exercise

Seat work in silent reading may be given here, New Set VII-C.

### Suggestions for Supplementary Work (Trees)

(Basic Stories, pages 131-133.)

I. Supplementary Stories.
   (1) "Why the Evergreen Trees Keep Their Leaves All Winter," Florence Holbrook in *Book of Nature Myths.*
   (2) "Philemon and Baucis," Flora J. Cooke in *Nature Myths and Stories,* A. Flanagan Co.

II. Conversation. Trees.

III. Poems.
   (1) "Leaves at Play," in *Poems,* Frank Dempster Sherman.
   (2) "Jack Frost," in *Poems,* Celia Thaxter.
   (3) "Autumn Fires," in *A Child's Garden of Verses,* Robert Louis Stevenson.

IV. Songs.

(1) "The Leaves' Party," Jessie L. Gaynor in *Songs of the Child World, Part I,* Church.

(2) "Autumn," *The Lyric Music Reader, Book II,* Scott, Foresman and Company.

(3) "Autumn Leaves," *The Lyric Music Reader, Book II,* Scott, Foresman and Company.

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## THE SNOW MAN

**First Step**—The Oral Story.

Choose a day when there is snow. In outdoor playtime direct the children in making a snow man. Let him be as much as possible like the one in the picture.

Talk about the snow man they have made. What kind of weather does he like? What would happen to him if a hot day should come? What kind of wind does he like? (A cold wind.) North Wind is a cold wind; is he a good friend to the snow man? Who is it that makes pictures on the window, and pinches your nose, and ears, and toes? Is Jack Frost a good friend to the snow man? Suppose his friend Jack Frost goes away—can the snow man stay? You see Jack Frost and the snow man must be together—they can not live part. What very good friends they must be! Read or recite the poem to the children.

**Second Step**—Dramatization.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

The breezes of a summer day
Would simply make him melt away.

He's frozen stiff as he can be.

And he would be completely lost
Without his faithful friend, Jack Frost.

PHRASES

so fond of cold
This pale-faced man
frozen stiff as he can be
would be completely lost
can not live apart
can no longer stay

### Words

| | | | |
|---|---|---|---|
| *Sight* | | | |
| (Review) | here's* | who's | that's |
| (New) | simply<br>completely | pale-faced<br>faithful | frozen |
| *Phonetic* | | | |
| (Review) | few | apart | |

### Phonetics

For supplementary drill:

*ale, bale, dale, gale, hale, male, pale, sale, tale, stale, whale*

*ole, hole, mole, pole, sole, stole, whole*

*ile, file, mile, pile, tile, stile, while*

*ace, pace, face, lace, race, brace, grace, place, space, trace*

*ice, mice, nice, rice, price, spice, slice, thrice, twice*

### Spelling

snow melt loves goes

**Fourth Step—Reading Lesson (Book Two, pp. 134-135).**

### Picture Study

Recall the snow man the children made in playtime. How is the one in the picture like him? See how tall and straight this one is. Which is taller, the snow man or the children? What covers the ground? What else do you see that is covered with snow? (The house-top.) How are the children playing? Is it a warm day or a cold day? Look at the second picture: Is the snow man straight and tall? In the first picture he is taller than the children—is he so here? What has happened to him? Is the snow different in this picture? What has happened to it? What kind of day do you think it is? Which is better for a snow man, heat or cold?

*Teach the use of the apostrophe here.

THE POEM

I. Look at the first line to see what the snow man is fond of. Look at the second line, to see what he does not like. Look at the next two lines to see what would make him melt away. Read the stanza.

II. What winds does the snow man like? When you go out in the cold wind, it makes your cheeks red—has the snow man red cheeks? What color is his face? When your face is white your mother says you are pale. Can we call the snow man pale? Read the line that calls him pale. Can the snow man stay with us always? What kind of weather does he like? Look to see why he stays. Read the stanza.

III. Has the snow man many friends? Who is his best friend?

IV. Can the snow man live without Jack Frost? What do you think happens to him when Jack Frost goes away? In which picture is Jack Frost with the snow man? In which picture has he gone away? Who can read the whole poem? Who can recite it?

ORAL LANGUAGE

Topic: What Jack Frost Does.

(*a*) What Jack Frost does to the window-panes; to the brook, the river, the lake; to us; to the snow man.

(*b*) What we play when Jack Frost comes.

SUGGESTIONS FOR SUPPLEMENTARY WORK (SNOW)

I. Supplementary Story. "Silvercap, King of the Frost Fairies," Alice J. Patterson in *For the Children's Hour,* Milton Bradley Company.

II. Conversation. Snow.

III. Poem, "Winter-Time," in *A Child's Garden of Verses,* Robert Louis Stevenson.

IV. Song. "Winter Sports," *Lyric Music Reader, Book II,* Scott, Foresman and Company.

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## THE DOLLS' THANKSGIVING DINNER

**First Step**—The Oral Story.

Tell the text narrative of "The Dolls' Thanksgiving Dinner," amplifying details to increase its value as a told story.

**Second Step**—Dramatization.

CHARACTERS

Mother Polly Pine Father Friends

ACT I

PLACE: The kitchen.

*Mother goes about busily from pantry to table, from table to oven, getting ready the Thanksgiving dinner. Polly Pine follows her about.*

Polly: How good the dinner smells! Oh, mother, I love Thanksgiving dinner! I wish every one in the world could have a good Thanksgiving dinner, like ours. How long will it be before it is ready?

Mother: A long time, Polly; you know what a big turkey father brought; and you know how many are coming to dinner.

Polly: What shall I do? It is so hard to wait!

Mother: Why don't you play with your dolls?

*(Polly starts toward the door; then stops and thinks; then comes back.)*

Polly: Mother, why can't dolls have a Thanksgiving dinner as well as little girls?

Mother *(laughing)*: I don't know why. Go and dress them in their best clothes. Get the doll house swept and dusted, and the table ready. Then I'll see about a dinner.

Polly *(clapping her hands)*: Oh, how nice!

*(She runs out.)*

ACT II

PLACE: The Dolls' House in the Nursery.

*(Polly comes running in.)*

Polly: Let me see! First, I'll get the house ready. *(She sweeps and dusts.)* Now, I'll set the table with the very best dishes, and the finest silver. *(She does so.)* Oh, I must have a vase! Here it is; and here is a little flower to put in it. *(She puts vase in middle of table.)* And here are the wee napkins. *(She puts one at each plate.)* Now I must get the dolls ready. *(She speaks to the dolls)* Susan and Dora Jane and Hannah! Do you know you are going to have a Thanksgiving dinner just like other people? Susan, you are to wear your pink dress *(Gets it and puts it on the doll)*, Dora Jane, you must put on your gray velvet *(Dresses her)*, and Hannah, here is your pretty yellow silk *(Puts it on her)*. Now, you must come to the table *(Seats each doll)*. Be very careful, Susan! *(Shakes her*

*finger gently at the doll.)* Remember not to eat with your knife. Dora Jane, do not leave your teaspoon in your cup when you drink your tea.

*(Mother comes in with dolls' dinner on a tray. Polly runs to meet her. She hops up and down with delight, as she sees what her mother has brought.)*

Mother: Here is a chicken-leg.

Polly: I'll put that on the platter, before Hannah (*Takes it off the tray and places it).* Hannah is the oldest doll. She always carves the meat.

Mother: Here are little dishes of mashed potato.

Polly: Oh! and cranberry sauce!

*(She puts them on the table.)*

Mother: There is something else you haven't seen.

Polly *(hopping up and down again):* Oh, what is it?

Mother *(lifting up the pie):* See!

Polly: A dear little pie! A squash pie! Oh, mother! This is the smallest squash pie ever seen. Oh, thank you, mother!

*(She puts it on the table.)*

Mother: Now you must leave the dolls, Polly, and put on your nicest white dress, and come downstairs.

Polly *(to dolls):* Good-bye, Hannah. Be sure you carve the chicken nicely. Good-bye, Susan. Remember what I told you about your knife! Good-bye, Dora Jane. Don't forget your teaspoon! Oh, I'm so glad you have such a good Thanksgiving dinner!

*(She runs out.)*

## ACT III

PLACE: At the Table.

*Father, Polly, in her pretty, white dress, and the friends who have come to Thanksgiving dinner are seated about the table. Mother is bringing in the nuts and raisins. Suddenly, Polly jumps down from her chair.*

Mother: What is it, Polly?

Polly: Oh, mother! I've just remembered about the dolls. May I go to see if they liked their dinner?

Mother *(to friends):* Polly thought it would be nice to give the dolls a Thanksgiving dinner.

*(The friends smile.)*

Polly *(eagerly)*: Mother made them a dinner—chicken and mashed potato and cranberry sauce! Oh, and the smallest squash pie ever seen! Oh, I must see how they liked their dinner!

First Friend: Take me with you, Polly.

Second Friend: We'll all go.

Third Friend: I want to see that squash pie.

*(They all go out, laughing.)*

## ACT IV

PLACE: The Doll House in the Nursery.

*(Polly runs to the doll house, the others follow. Polly looks at the table, then turns in great surprise.)*

Polly: Why, it's gone! The dolls have eaten nearly all the dinner!

Mother: Oh, no, Polly! They couldn't.

*(She goes up close to the table; the others follow.)*

Polly *(excitedly)*: Everything is gone except the potato and the cranberry sauce!

Mother: So it is! How can it be! The chicken-leg is picked bare!

Third Friend: What about that squash pie?

Polly *(holding it up)*: It is eaten all around!

Mother: And the bread is nibbled!

Father: This is very strange!

*(A scratching sound is heard. It comes from the doll house.)*

Fourth Friend: Listen! What is that?

*(All listen. The scratching is heard plainly.)*

Polly: Oh, it's a mouse! It's a mouse! See! It jumped out. It was under the table. There! *(She points.)* It ran out of the doll house door. Where is it?

*(Everyone laughs and looks about to find the mouse.)*

Mother *(standing by the doll house)*: Here's another under a chair, Polly!

Father *(standing at doll house door)*: And here's one under the bed with a poor, frightened gray tail sticking out. There they go! They are both running away.

Fifth Friend *(pointing)*: There they go!

Sixth Friend *(laughing)*: They look as though they had eaten a big dinner.

**Mother:** Mice in the house! That will never do! Shall I get the cat?

**Polly:** Oh, no, mother!

**Father:** No, no! Why can't a poor little mouse have a Thanksgiving dinner as well as we?

**Third Friend** *(to Polly):* Even the smallest squash pie ever seen, Polly?

*(All go out, laughing.)*

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

### Sentences

#### I

"Why can't dolls have a Thanksgiving dinner as well as little girls?" asked Polly Pine.

Polly Pine swept the rooms with her tiny broom.

She placed wee napkins at each plate.

She dressed Susan in a pink dress, Dora Jane in gray, and Hannah in yellow.

Hannah was the oldest, and always carved the meat for the other dolls.

#### II

At last it was time for the dessert.

Mother told the visitors about the Thanksgiving dinner in the doll house.

Pieces of food were scattered all over the table.

He ran out of the front door and down the steps.

### Phrases

#### I

dress them in their best clothes
with her tiny broom.
a tiny vase
placed wee napkins at each plate
Be very careful
do not leave your teaspoon
always carved the meat
potato and cranberry sauce
hopped up and down with joy
set everything on the table

## II

was very fond of them
could change his big napkin into a white rabbit
forgot all about the dolls' Thanksgiving dinner
time for the dessert
were scattered all over the table
a poor, frightened gray tail sticking out

### Words

*Sight*

| | | | | |
|---|---|---|---|---|
| (Review) | Thanksgiving | can't | don't | beautiful |
| | swept | dusted | everything | remembered |
| | door | moment | nobody | frightened |
| (New) | Polly | clothes | vase | Susan |
| | pink | Dora Jane | Hannah | carved |
| | potato | cranberry | sauce | squash |
| | dessert | raisins | visitors | scattered |
| | steps | front | | |

*Phonetic*

| | | | | |
|---|---|---|---|---|
| (Review) | broom | napkins | knife | plate |
| | meat | pie | jumped | |
| (New) | careful | teaspoon | | |

### Phonetics (*so, ful*)

(Review) *ate ap, oom, eat, ife, an, ie, at, ight, od, ead, eam, eap, eak, east, ease, each,* for comparison

(New) From *scattered* develop *sc, scar, screen*
From *armful* develop *ful, careful, hateful*
From *t, ea,* and *spoon* develop *teaspoon*

**Fourth Step**—Reading Lesson (Book Two, pp. 136-140).

### Silent Reading Assignment

The teacher writes the following on the board:

I

What did Polly do for the dolls on Thanksgiving Day?

II

What happened in the doll house in the afternoon?

### Class Discussion

I

**What did Mother tell Polly to do? How did Polly get the doll house ready for the Thanksgiving dinner? How did she dress the dolls? Where did she put them? What did she tell them? What did they place on the table for the dinner? Then what did she do?**

II

**Who came to Polly's house for dinner? What did one gentleman do with his napkin? What did they find had happened when they went to the doll house? Who had eaten the dinner? What did the mice do?**

### Silent Reading Exercise

Seat work in silent reading may well be given here, New Set VII-C.

### Suggestions for Supplementary Work (Thanksgiving)

I. Supplementary Stories.
   (1) "The Story of the Best Corn," Carolyn S. Bailey in *For the Children's Hour,* Milton Bradley Company.
   (2) "Who Ate the Dolly's Dinner?" Isabel Gordon Curtis in *For the Children's Hour,* Milton Bradley Company.

II. Conversation. Thanksgiving.

III. Poem. "November," Alice Cary, in *Poems.*

IV. Songs.
   (1) "Thanksgiving Song," Jessie L. Gaynor in *Songs of the Child World, Part I,* Church.
   (2) "A Hymn of Thanks," *Lyric Music Reader, Book I,* Scott, Foresman and Company *

* For the music see page 436 of this Manual.

## THE GOLDEN COBWEBS

**First Step**—The Oral Story.

Tell the text story in a way to realize all the dramatic possibilities of the narrative. In your introduction make children realize as fully as you can what spiders are and the kind of webs they weave. Some illustrative material will be helpful.

**Second Step**—Dramatization.

**Third Step**—Sentence, Phrase, and Word Development: **Phonetics.**

### Sentences

I

The Tree was trimmed with popcorn, silver nuts, candies, and little candles.

Its branches were full of toys.

The yellow canary had seen it with his wise bright eyes.

Some had homes in the warm corners of the attic.

Her broom went into all the corners of all the rooms—poke, poke, poke!

Not a single spider could stay in the house while it was so clean.

II

They came creepy, creepy, along the halls.

Round and round the Tree they went, creepy, crawly.

The Christmas Fairy could hardly see the doll's face.

And ever since that time the Christmas Tree is always trimmed with golden cobwebs.

### Phrases

I

just before Christmas
were full of toys
had seen the Tree already
doors of the room were locked
with his wise bright eyes
in the warm corners of the attic
Not a single spider
were very, very sad

## II

was busy
down the attic stairs
up the cellar stairs
along the halls
into the pretty room
looked at every single thing
went in and out of the trumpet
had left a spider-web
could hardly see the doll's face
with her fairy wand
ever since that time
always trimmed with golden cobwebs

*Sight*

WORDS

| | | | | |
|---|---|---|---|---|
| (Review) | beautiful | pleasant | candles | wise |
| | wait | everywhere | | |
| (New) | candies | attic | toys | canary |
| | spider | cobwebs | poke | single |
| | busy | crawly | face | wand |
| (Review) | locked | sad | halls | teeny |
| | curly | trumpet | | |
| (New) | trimmed | popcorn | already | |

PHONETICS

(Review) *ead, op, ock, oke, all, eep, een, ly, ump*

(New) From *tr, im,* and *ed* develop *trimmed*
From *p, op,* and *corn* develop *popcorn*
From *all* and *ready* develop *already*

For supplementary drill:

*aid, aid, laid, maid, maiden, paid, afraid, braid, raid*
*aint, faint, paint, quaint, saint*
*air, air, fair, hair, lair, pair, chair, stair, fairy, upstairs*
*ait, bait, wait, await, plait, strait*
*aith, faith*

SPELLING

| | | | | |
|---|---|---|---|---|
| toys | black | eyes | brown | bright |
| spider | corners | webs | told | baby |

**Fourth Step—Reading Lesson (Book Two, pp. 141-146).**

SILENT READING ASSIGNMENT

The teacher writes the following on the board:

I

Where was the Christmas tree?
How was it trimmed?
Why were the doors locked?
Who had seen the tree?
Why did the spiders run away and hide?
What did the Christmas Fairy tell them?

II

What did the spiders do the day before Christmas?
Then what did the Fairy do?

CLASS DISCUSSION

I

Page 141. What time does the story tell about? What kind of tree? Where was this Christmas tree? How was it trimmed? What did it have on its branches? Whom do you think these toys were for? Why were the doors locked? When could the children see the tree? What do you think would be done with the toys then? Were the children the only little people in the house? Had these other little people seen the tree? Tell how each one saw it. Why did the mice choose a time when no one was by? (They were afraid.) Choose six pupils to read this page to the class, each reading a paragraph. Choose one child to read it all. Repeat with other groups. Call upon slow pupils often, but remember that the ready reader should not be neglected.

Page 142. Had everyone but the children seen the Christmas tree? Who had not? Where do spiders live? What did they want? Tell all that the house-mother did just before Christmas. What went into the corners where the spiders lived? What did the spiders do when the broom came? Where did they run? Choose groups to read the page to the class.

Page 143. Do the spiders like to see things? How did they feel? What did they do? Read what they said to the Christmas Fairy, trying to show by your reading that they were sad. What did the Christmas Fairy tell

the spiders? Do you think the Christmas Fairy wanted to be kind to the spiders? Read the page. Read all of Part I.

## II

Page 143. When did the Christmas Fairy tell the spiders they could look at the tree? Do you think the spiders could run into the room as quickly as the pussy, or the kitty, or the dog, or the mice? How did they come down the attic stairs, up the cellar stairs, etc.? (Creepy, creepy.) Read to show how long it took them to get to the Christmas tree.

Page 144. Tell about the mother spiders ("They were fat"); the father spiders; the baby spiders. What did they do when they got to the room? How did they go around the tree? ("Creepy, crawly.") What did the father spiders say? The mother spiders? The baby spiders? Who do you think liked the tree best of all? Read the paragraph, trying to show that they all liked the tree, and that the baby spiders liked it best. When they had seen the tree from the floor, where did they go? Tell all the things they did while they were on the tree.

Page 145. How long did they stay? How did they feel when they had seen everything? Read all about the spiders' visit. Who can *tell* all about it? When did the Christmas Fairy go to the tree again? What did she want to see? Why did she not wait until morning? ("The children will be up very early.") Do you get up very early on Christmas morning? Why? What did the Christmas Fairy see when she looked at the tree? Page 146. How do you think she felt? The Fairy thought of a wonderful plan; what was it? What was on the Fairy's wand? (A shining star.) How is the Christmas Tree always trimmed, since then? Have you ever seen golden cobwebs on the Christmas Tree? Can you see them in the picture? Read the part of the story that the picture tells about. Read the part that you like best. Read the part that tells how the big black pussy saw the tree; the little gray kitty, etc. Read how the spiders came from the corners to see the tree.

### SUGGESTIONS FOR SUPPLEMENTARY WORK (CHRISTMAS)

I. Supplementary Stories.

(1) "Paulina's Christmas," Anna Robinson in *Story Telling in School and Home,* Sturgis and Walton Company.

(2) "Dorothy's Christmas Eve," Bertha Coler in *Half a Hundred Stories,* Milton Bradley Company.

(3) "How the Fir Tree Became the Christmas Tree," Lucy Wheelock in *For the Children's Hour,* Milton Bradley Company.

II. Conversation. Christmas.

III. Poems.

(1) "Christmas," in *Rhymes and Jingles,* Mary Mapes Dodge.

(2) "O Little Town of Bethlehem," Phillips Brooks.

IV. Songs.

(1) "Around the Christmas Tree," Jessie L. Gaynor in *Lilts and Lyrics,* Clayton F. Summy Company.

(2) "Christmas Angels," *Lyric Music Reader, Book II,* Scott, Foresman and Company.

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## THE EASTER RABBIT

**First Step**—The Oral Story.

Tell the text story, keeping in mind the particular service it is to render the child when he comes to the reading of the narrative—the foreknowledge of plot-action, familiarity with the sound and meaning of the words, practice in connected thinking, and the illumination of the text. The imaging power is active in children when listening to an oral story vividly presented. This stimulates the activity of the imagination when children are interpreting the printed page.

**Second Step**—Dramatization.

Have the children act out the story, under the following division of incidents: the children go to the woods; spring and the animals; the rabbit's journey; the children find the nests. Any number of children may be employed—preferably the whole class.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

I

When Jack Frost and North Wind saw her, they waved goodbye and ran away.

It is lonely without them.

Our blossoms will all be gone.

The people will think I have come to steal the chickens.
Besides, I am so thin and hungry.
Now, the rabbit is very timid.

II

Then they covered the eggs over with early spring flowers, and tied the basket on bunny's back.

When evening came, the rabbit set off for the town, hippity-hop, hippity-hop.

How strange and quiet it was in the town when everyone was asleep.

But, see, here are the tracks of a rabbit's feet.
He must have brought us the message.

PHRASES

I

had been long and cold
see if she has come yet
with sad hearts and faces
waved good-bye and ran away
is lonely without them
will not hear our beautiful songs
will all be gone
peep out at them as they pass
dare not go
have come to steal the chickens
would frighten the children
is very timid

II

was nearly full
speckled eggs
How strange and quiet
the tracks of a rabbit's feet
must have brought us the message
crying with happy voices

WORDS

| | | | | |
|---|---|---|---|---|
| *Sight* | | | | |
| (Review) | faces | building | tonight | |
| (New) | waved | lonely | dare | hippity-hop |
| | quiet | message | blossoms | |
| *Phonetic* | | | | |
| (Review) | foxes | steal | besides | tracks |
| (New) | timid | bunny | | |

PHONETICS

(Review) *one, ox, im, ip, un, ack, ly, ea*
*ade, ide,* for comparison

(New) From *bun* and *y* develop *bunny*
From *t, im,* and *id* develop *timid*

For supplementary drill:

*am, am, dam, ham, jam, ram, tam, cram, clam, dram, sham, slam, swam*
*amp, camp, cramp, damp, stamp, tramp, lamp, clamp*
*an, an, ban, can, fan, man, pan, ran, tan, van, bran, plan, than, span, clan, began, Joan, granny*
*and, and, band, hand, land, sand, brand, grand, strand, stand*
*ank, bank, lank, rank, sank, tank, blank, crank, drank, flank, spank, plank, prank, thank*
*ant, ant, pant, plant*
*anch, branch, ranch*

SPELLING

**spring playing songs rabbit fox hide love egg**

**Fourth Step—Reading Lesson (Book Two, pp. 147-151).**

SILENT READING ASSIGNMENT

The teacher writes the following on the board:

I

Why did the children go to the woods?
What did they find?
Who wanted the children to come in the spring?
What was the rabbit going to do?

II

How did the animals make the basket?
What did they put in it?

Where did the rabbit go? What did the children say when they saw the nests?

### Class Discussion

Page 147. Do you ever get tired of Winter and want Spring to come? (Recall the poem, Little Bird Blue, page 72, if it has been studied previously. Let it be read or recited.) Did the children of the story want Spring to come? Where can we tell better that Spring is coming, in the city or in the woods? What can we find in the woods to tell us? (Birds, pussy-willows, early flowers, buds bursting, etc.) In the city, where can we go to find these signs of Spring? (To the parks.) Where did the children of the story go? Did they find signs of Spring? What are Jack Frost and North Wind signs of? How did the children feel? Where did they go? After the children had gone home what happened in the woods? Could Jack Frost and North Wind stay when Spring came? Did the children know Spring had come?

Page 148. What question did Spring ask? Do you think she likes children? Find Spring in the picture, p. 148. Find the Christmas Fairy's wand, page 146; it has a shining star on it. Has Spring a wand? What is on it? (Little leaves—young leaves.) Does Spring bring the leaves to us? Are they on the trees in the picture? What animals do you see in the picture? At whom are they looking? Did the birds want the children? Why? The flowers? The animals? What did Spring want the robin to do?

Page 149. Could the robin go? Could the fox go? The bear? To be timid is to be easily frightened; what animal in the story is timid? What animals in the story of the Golden Cobwebs were timid? (The mice.) Do you know of any other timid animals? When we are kind to the rabbit, is it timid? What did the rabbit think of, that frightened him? (The dogs.) When did Spring say he could go safely? Did the rabbit say he would go?

Choose groups of children to read this story by paragraphs. Let them face the class. As an aid to expressive reading, make much of the point that they are reading to the class. (Children in class close books and listen.) Choose other groups and other story-units: the children's visit to the woods; what happened when they had gone home; what Spring and the flowers and the animals said about the children; what they said about going to tell the children; the part the picture tells about, etc.

Page 150. Whom does "they" mean? What are "twigs"? What was the basket made of? How was it lined? What was put into the basket? Of what use was the soft lining? (To keep the eggs from breaking.) Were the eggs all of one color? How were they covered? What was done with the basket? Does the rabbit run like other four-footed animals that

you know? What word tells us how he moves? ("Hippity-hop.") Tell what he did in town.

Page 151. When the children saw the nests what did they say? How do you think they felt? What did they do? Does your mother color Easter eggs for you and hide them? Do you play that the Easter rabbit brings them? When you find pretty, colored Easter eggs what may you be sure of? (That Spring is here.) Read how the basket was made and filled. Read what the rabbit did in town. Read what the children said and did when they found the nests.

### Oral Language

Topic: When Spring Comes.

(*a*) What Jack Frost and North Wind do.
(*b*) What the birds do.
(*c*) What the grass does.
(*d*) What the flowers do; the buds.
(*e*) What the children do.

### Silent Reading Exercise

Seat work in silent reading may well be given here, New Set VII-C.

### Suggestions for Supplementary Work (Easter)

I. Supplementary Story. "An Easter Surprise," Louise M. Oglevee in *Story Telling Time,* Rand McNally and Company.

II. Conversation. Easter.

III. Poems.
(1) "April," in *Three Years with the Poets,* Houghton Mifflin Company.
(2) "Spring," Celia Thaxter.

IV. Songs.
(1) "Easter Hymn," Walker and Jenks in *Songs and Games for Little Ones,* Oliver Ditson Company.
(2) "April," *Lyric Music Reader, Book II,* Scott, Foresman and Company.

## AMERICA

Children should know and love this poem, even though they may not understand all its meaning. Talk of our country—how great it is; its woods and hills and mountains; tell how the Pilgrims came to find a home; why they wanted a home; tell how others come here to find a free home; our country is free to all who wish to do right.

Teach the song; sing it on appropriate occasions, using the book in singing, to familiarize children with the form of the words. The selection should be memorized rather than studied as a reading lesson.

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## THE FLAG

Use this selection on occasions that appeal to love of country. Arouse interest in our flag, and love for it. Show that it is made up of stars and stripes—how many of each? Talk about its colors, how bright and beautiful they are as the flag waves in the air. Other countries have flags, but no country has a flag just like this one. So, when we see this flag we think of our country—that is what the flag is intended to cause us to do. We love our country, and so we love our flag. As we see it coming along the street—wherever we see it—how can we show our love for the flag? (By cheering, hand-clapping, by "hats off.")

This selection, like "America," is rather for memorizing than for study as a reading lesson.

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## JOAN AND PIERRE

**First Step**—The Oral Story.

Tell the text story to the children, making full use of the dramatic quality of the narrative.

**Second Step**—Dramatization.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

Joan and Pierre were two little French children.

They lived in a small village that had been torn to pieces by the guns of the Great War.

Did St. Nicholas bring it to you?

Pierre was given nice, warm clothes, a pair of shoes, and a cap.

### Phrases

two little French children
that had been torn to pieces
are never hungry any more
will get you food and clothes
must salute it
the American Flag
saw it in the trenches
didn't come back from the war
saw piles of hats and coats and shoes
was given nice, warm clothes
a pair of shoes
my little brother
Junior Red Cross

### Words

| | | | | |
|---|---|---|---|---|
| *Sight* | | | | |
| (Review) | pieces | coat | cellar | cross |
| (New) | Pierre | French | village | torn |
| | St. Nicholas | shoes | salute | American |
| | Junior | | | |
| *Phonetic* | | | | |
| (Review) | hats | pair | brother | |
| (New) | Joan | trenches | | |

### Phonetics (*ench*)

(Review) *air, other, at*

(New) From *French* develop *ench, trenches, bench, wrench*
From *J, o,* and *an* develop *Joan*

For supplementary drill:

*ar, bar, car, far, mar, par, tar, jar, scar, spar, star, char*
*arch, arch, march, starch*
*ard, bard, card, hard, lard, yard, garden*
*arf, scarf*
*ark, ark, bark, dark, hark, lark, mark, park, shark, spark, market, sparkling*
*arm, arm, farm, harm, alarm, charm*
*arn, barn, darn, yarn*
*arp, carp, harp, sharp*
*art, cart, dart, hart, part, tart, apart, chart, start*

**Fourth Step—Reading Lesson (Book Two, pp. 154-157).**

SILENT READING LESSON ASSIGNMENT

The teacher writes the following on the board:

Who were Joan and Pierre? Where did she take him?
What did Joan tell Pierre? What did he get there?

CLASS DISCUSSION

**Page 154.** Who were Joan and Pierre? Where did they live? What had happened to the village? What can you tell about the Great War? What did Joan have that Pierre admired?

**Page 155.** Where did Joan get the coat, hat, and shoes? Why was she not hungry any more? Why do you think Pierre had not been given any clothes and food? Where did Joan take Pierre?

**Page 156.** What was on top of the house? What did Joan say about her father? What did Pierre say about his? What other flag did they see? What did Pierre receive at this house?

**Page 157.** What was the name of the house? Who sent the things to the French children?

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## LINCOLN AND HIS DOG

**First Step—The Oral Story.**

Tell the story to the children, setting out the incidents of the journey clearly.

**Second Step—Dramatization.**

Have the children write out a dialogue for the first part of the story—a discussion on moving.

**Third Step—Sentence, Phrase, and Word Development: Phonetics.**

SENTENCES

His friends called him Abe, for short.

One day he said to his family, "I have sold the farm."

So the Lincoln family put their rough furniture into a covered wagon.

Often the heavy wagon sank down almost to the hubs of the wheels.

It was a long, cold, hard journey.

By his side trotted his little dog.

But he will starve, or freeze.

This kind-hearted lad, Abraham Lincoln, became one of our greatest presidents.

PHRASES

in a cabin on a little farm
have sold the farm
where the soil is better
from place to place in wagons
With two strong oxen to pull it
almost to the hubs of the wheels
were rabbits to chase
floated off down the stream
had gone on some distance
tried to coax him
would not bear even his light weight
can't be so cruel
how he whines
waded back through the cold water
took the shivering little animal
became one of our greatest presidents

WORDS

*Sight*

| | | | | |
|---|---|---|---|---|
| (Review) | kind-hearted | short | better | rough |
| | frozen | faithful | animal | really |
| (New) | Abe | cabin | family | soil |
| | railroads | furniture | wagons | hubs |
| | chase | distance | coax | weight |
| | cruel | shivering | presidents | |

*Phonetic*

| | | | | |
|---|---|---|---|---|
| (Review) | sold | oxen | sank | trotted |
| | floated | whines | waded | |
| (New) | freeze | | | |

PHONETICS (*ail, eeze*)

(Review) *old, ox, ank, ot, oat, ine, ēe*

(New) From *railroad* develop *ail, fail, hail, jail, mail, pail, sail, tail, wail, trail*

From *breeze* develop *eeze, freeze, sneeze*

**Fourth Step**—Reading Lesson (Book Two, pp. 158-162).

SILENT READING LESSON ASSIGNMENT

The teacher writes the following on the board:

Where did Abraham Lincoln live?
Be able to tell the story of the journey.
What happened to the dog?
What did Lincoln do?

CLASS DISCUSSION

Page 158. What is meant by "a kind-hearted lad"? What was Abraham Lincoln's nickname? Describe his home. Why did the father want to move?

Pages 159 and 160. Describe the journey. Why did it take so long to travel?

Pages 161 and 162. Tell the incident about the dog. Why do you think the dog kept close to the boy after that? Do you know any other stories about Lincoln?

SILENT READING EXERCISE

Seat work in silent reading may well be given here, New Set VII-C.

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## THE LITTLE COOK

**First Step**—The Oral Story.

Tell the text story to the children, setting out the incidents clearly and making full use of the dramatic quality of the narrative.

**Second Step**—Dramatization.

Conversation between Father, Mother, Robert, and Betty, in which the facts given on pages 163-165 are disclosed. The other members of the family go, leaving Betty lonely on a bench on the shady porch. She wishes she could see Washington, too; she hears a sound; she jumps up and looks down the road; exclaims about what she sees (the horseman, the coach, the stop at the gate, the tall man who steps from the coach). The tall man comes up to the porch. Betty makes a curtsy. From this point, the story gives all the hints needed, and the text dialogue may well be used.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

She could knit and sew and spin; but best of all she liked to cook.

He was going from town to town, riding in a great white coach drawn by four milk-white horses.

She could never see the great George Washington, the first President of the United States.

Betty's cheeks grew rosy.

PHRASES

was only ten years old
had learned to do many things
drawn by four milk-white horses
on a high seat in front
Great crowds of people
sang songs of welcome
with fife and drum
Betty's brother Robert
the first President of the United States
on the shady porch
stepped from the coach
made a curtsy as he reached the steps
my little maid
grew rosy
hung a kettle of water over it
fresh honey and bread
thin slices of ham
leaned over

WORDS

| | | | | |
|---|---|---|---|---|
| *Sight* | | | | |
| (Review) | ahead | President | need | |
| (New) | drawn | crowds | welcome | Robert |
| | United States | porch | stepped | curtsy |
| | rosy | kettle | fresh | |
| *Phonetic* | | | | |
| (Review) | Betty | knit | coach | seat |
| | fife | maid | slices | ham |
| (New) | leaned | shady | | |

PHONETICS (*ean*)

(Review) *it, et, ew, ife, ead, ate, aid, ice, am, oa*

(New) From *clean* develop *ean, lean, bean, mean*

From *shade* and *y* develop *shady*

For supplementary drill:

*e, be, he, me, we, she*
*ea, sea, pea, tea, flea, plea*
*each, each, peach, reach, teach, beach, preach*
*eaf, leaf, sheaf*
*eak, beak, leak, peak, weak, creak, streak, bleak, speak, freak, sneak*
*eal, deal, heal, meal, peal, seal, veal, steal*
*eam, beam, cream, seam, steam, stream, team*
*ean, bean, dean, lean, mean, clean*
*eap, heap, leap, reap, cheap*
*ear, ear, dear, fear, gear, hear, near, rear, tear, clear, drear, shear, year*
*east, east, feast, least, beast, yeast*
*eat, heat, meat, neat, peat, seat, treat, bleat, wheat, cheat*

SPELLING

help brother sang marched milk coach great honey

**Fourth Step**—Reading Lesson (Book Two, pp. 163-167).

SILENT READING ASSIGNMENT

The teacher writes the following on the board:

Betty could ..... and ..... and .....
Washington was riding in a great white .....
She could never see the great ..... .....
She gave Washington ....., ....., ....., and .....

(Have the children fill in the blanks.)

CLASS DISCUSSION

**Page 163.** Our country is very large. There is a part called the North; another called the South; the East; the West. Do you know in which part you live? Where did Betty live? When? What could Betty do? Can you do any of these things? Why was Betty alone? What was the "wonderful sight"? What do you know about George Washington? Do you like to hear about him?

Page 164. Did the people long ago like him? How did they show it? ("Waited at every town," "clapped their hands," "sang songs of welcome," etc.) What was Robert going to do? Why could not Betty go, too? Do you think she wanted to go? Was she cross and selfish about it? How did she feel after everyone had gone?

Page 165. What did she hear? What did she see? A curtsy is made by bending the knees; try to make a curtsy. You are taught to bow, but long ago girls were taught to curtsy, instead. Do you think Betty was polite?

Page 166. Was the "tall man" polite? Read lines that tell you. What did Betty do before she answered his question? ("Made another curtsy.") Could you get a breakfast for a stranger without help? How do you think Betty felt about doing so? What did the "tall man" say to make her feel better? ("You do not need any help," etc.) Do you think the "tall man" was kind? What wonderful promise did he make? How did Betty feel when she heard it? ("Her heart beat fast.") What did she say? Read just the words spoken by Betty and the "tall man." Call upon two pupils to dramatize this part of the story. Repeat, using other children. Choose six children. Call upon each to tell one thing that Betty did in getting the breakfast ready.

Page 167. What did the stranger do when he left the table? What did he say? What did he call Betty? ("My dear little cook.") Who was he? How do you think Betty felt when she found that the "tall man" was Washington? Does the picture show how she felt? Read the part of the story the picture tells about.

### SUGGESTIONS FOR SUPPLEMENTARY WORK (PATRIOTISM)

(Basic Story, pages 163-167.)

I. Supplementary Story. "Little George Washington," Nora A. Smith in *The Story Hour.*

II. Conversation. Patriotism.

III. Poem. "The Flag," *The Elson Readers, Book II,* page 153.

IV. Songs.

(1) "When the Regiment Goes Marching By," Jessie L. Gaynor in *Lilts and Lyrics,* Clayton F. Summy Company.

(2) "Our Flag," *Lyric Music Reader, Book II,* Scott, Foresman and Company.

## HOW BUTTERCUPS CAME

**First Step**—The Oral Story.

Tell the text story, giving an introductory talk about spring flowers and particularly about buttercups. Make sure that the children know the flower; if possible, show pictures of buttercups.

**Second Step**—Dramatization.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

He had a great bag full of shining gold.

As the robber ran away, the money fell out through the hole.

Then she touched each piece of gold, and up sprang bright golden flowers.

PHRASES

full of shining gold
lived far back in the woods
fell out through the hole
change them into golden flowers
up sprang bright golden flowers
came into the world

WORDS

*Sight*

(Review) while stole money

(New) robber

*Phonetic*

(Review) bag morning sprang

PHONETICS (*up*)

(Review) *ap, op, up,* for comparison

(New) From *up* develop *cup, supper, upstairs, pup, sup*

SPELLING

lived shining gold stole hole kept fell pick

**Fourth Step**—Reading Lesson (Book Two, pp. 168-169).

SILENT READING ASSIGNMENT

The teacher writes the following on the board:

What did the robber do with the gold?

What did the fairy do with it?

What did she call the flowers?

CLASS DISCUSSION

What does the first paragraph tell about? What did the old man have? Did he want anyone else to have any of the gold? What good things might he have used the gold for? What happened to the bag of gold? How did the gold fall out of the bag? Who saw it on the ground? What did the fairy say? Do you think she wanted the old man to have the gold again? Why not? (He hid it away in a bag. He did not put it to good uses.) What did the fairy do to the pieces of gold? What wonderful thing happened? Which are better—gold pieces hidden away in a bag, or golden buttercups that everyone may see and enjoy? Which do the more good? Tell of some good the buttercups do. (Make the earth beautiful; make children happy; sick people are glad to have them, etc.)

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 396.

## DAISIES

**First Step**—The Oral Story.

Once there was a child who had very strange thoughts. Do you remember the little boy who had funny thoughts about his shadow (p. 22)? Tell me some of his thoughts.

At evening, when this child went to bed, he loved to look out through the window in his room and see the sky and the stars, and, sometimes—what else? Yes, the moon.

Have you ever seen daisies? (Call attention to the picture.) Do they look something like stars? This child loved daisies. He loved to play in the meadows where the daisies grew. So at night when he watched the stars shine overhead he thought that they must be daisies, too, and that the sky was a meadow full of daisies. (Repeat the first stanza.)

And sometimes, as you told me, he could see the moon, the big beautiful moon moving across the sky, and what do you think he thought the moon was? A lady! And can you guess what he thought the moon was doing? Gathering daisies! (Repeat the second stanza.)

Then, when this little boy got up in the morning and ran outside to play, he was quite sure he must be right. For when he looked up he couldn't see a star. Not one was left in the sky! And when he looked at the meadow it was full of daisies looking just like stars in the grass. And so he said to himself, "The Moon-lady has picked all the star-daisies and dropped them down into the meadows." (Repeat the third stanza.)

**Second Step**—Dramatization.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

They are the little daisies white
That dot the meadow of the night.

And often while I'm dreaming so,
Across the sky the Moon will go.

PHRASES

see the stars shine overhead
the little daisies white
a lady, sweet and fair
comes to gather daisies there
There's not a star
dropped them down

WORDS

| | | |
|---|---|---|
| *Sight* | | |
| (Review) | overhead | meadow |
| (New) | daisies | lady |
| *Phonetic* | | |
| (Review) | dot | |

PHONETICS

(Review) *ot, ang*

SPELLING

daisies stars shine across moon morning

**Fourth Step**—Reading Lesson (Book Two, p. 169).

The study of the text is suggested by the treatment of the oral story.

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 396.

## THE KIND OLD OAK

**First Step**—The Oral Story.

Recall the story of "The Leaf That Was Afraid" (p. 132), and especially, that the leaf went, "with many other leaves, to cover up some little seeds, and to keep them warm all winter." This is a story of some violets that were afraid of winter, and of how a kind old oak tree helped them to keep warm. (Tell the text story of "The Kind Old Oak.")

**Second Step**—Dramatization.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

They had gone where it was warm and where there was plenty to eat.

They loved the old tree, for it had often sheltered them from the storms.

Soon Jack Frost came with ice and snow, but he could not harm the little violets, because the kind old oak tree had taken care of them with a warm coat of leaves.

PHRASES

almost time for winter to come
there was plenty to eat
had gone to sleep for the winter
Some beautiful little violets
had often sheltered them
closed their pretty eyes
had taken care of them
dreamed happy dreams

WORDS

*Sight*

(Review) afraid leaves
(New) plenty violets

*Phonetic*

(New) sheltered storms taken

PHONETICS (*elt*)

(Review) *or*

(New) From *felt* develop *elt, sheltered, melted, belt, smelt, pelt*
From *st, or,* and *m* develop *storm*
From *take* and *n* develop *taken*

For supplementary drill:

*or, or, nor, for, Thor*
*orn, morn, morning, corn, horn, corner, thorns, born, scorn*
*orm, storm, form*
*ort, snort, short, sort*
*orth, north*

SPELLING

grass sleep dropped leaves ice snow loved coat

**Fourth Step**—Reading Lesson (Book Two, pp. 170-171).

SILENT READING ASSIGNMENT

The teacher writes the following on the board:

Why had the little birds gone away?
Where had the flowers gone?
What flowers were near the oak tree?
How did the tree take care of the violets?
How long did they sleep?

CLASS DISCUSSION

What season is it when it is "almost time for winter to come?" Why do the birds go away in the fall? Do you know in which direction they go? What do they find in the South? When it is "almost time for winter," what about the grass? The trees? What does cold winter bring to the woods? ("Ice and snow.") Sometimes in warm corners, where the cold winds cannot reach them little flowers bloom until winter is almost here. Did you ever find such flowers? What ones does the story tell us of? What sheltered them from the cold winds and storms? (The oak tree.) What did they ask the oak? What were they afraid of? Read what they said, trying to show by your reading that the violets were afraid. Did the oak try to help them? What did he promise? Read, trying to show that the oak was kind. What did the violets do? How did the oak take care of them? ("Dropped its leaves, etc.") In the picture, what are the leaves doing? When Jack Frost came, could he harm the violets? Why not? How long did they sleep? What waked them up? What else do the warm rains and the sunshine wake up? Do you remember the story of "The Leaf that Was Afraid" (p. 132)? What did that little leaf do in winter? (Covered up some little seeds to keep them warm.) When did the seeds wake up?

SILENT READING EXERCISE

Seat work in silent reading may well be given here, New Set VII-C.

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 396.

## CLOVERS

**First Step**—The Oral Story. (Poem to be memorized.)

**Second Step**—Dramatization.
Recite the poem.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

### Sentences

The clovers have no time to play.

They trim the lawn and help the bees
Until the sun shines through the trees.

Then, when the day dawns clear and blue,
They wake and wash their hands in dew.

### Phrases

have no time to play
through the trees
lay aside their cares
fold their hands to say their prayers
bow their tired little heads
as the sun climbs up the sky
let them dry
work the livelong day

### Words

*Sight*
(Review) clovers through climbs
(New) lawn prayers
*Phonetic*
(Review) aside fold
(New) dawns

### Phonetics (*awn*)

(Review) *old, ide*
(New) From *lawn* develop *awn, dawn, drawn*

### Spelling

**have time feed cows help bees shines wash**

**Fourth Step**—Reading Lesson (Book Two, p. 172).

I. Can you guess how the clovers feed the cows? How they make hay? How they trim the lawn? How they help the bees?

II. What do they do when evening comes? Did you ever see them bow their heads? Did you ever see "clover beds"?

III. What do they do in the morning? How do they wash their hands? How do they dry them? Does it make you laugh to think that clovers have no time for play? Do you think the little poem was meant to make you laugh? In the picture, on page 172, what are the clovers doing? Find words that rime.

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 396.

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## THE GIRL WHO WAS CHANGED TO A SUNFLOWER

**First Step**—The Oral Story.

**Second Step**—Dramatization.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

Clytie was a beautiful water-maiden who lived far down in the deep sea-caves.

Your hair is as bright as Apollo's golden chariot.

When he begins his journey, it is morning in the sun-land.

When he is high up in the heavens, it is noon.

When he drives down the western sky, it is evening, and when he leads the sun-horses away to rest, it is night.

PHRASES

lived far down in the deep sea-caves
Apollo's golden chariot
begins his journey
down the western sky
pranced and neighed
drove the chariot across the sky
watched the sun-god all that day
tasted neither food nor drink
a tall and slender plant
turned to yellow petals
was changed to a sunflower

WORDS

*Sight*

| | | | | |
|---|---|---|---|---|
| (Review) | sunflower | reins | strange | happened |
| (New) | Clytie | water-maiden | Apollo's | chariot |
| | heavens | western | leads | pranced |
| | neighed | tasted | petals | |

*Phonetic*

| | | |
|---|---|---|
| (Review) | sun-god | begins |
| (New) | sea-caves | slender |

PHONETICS (*ave, end*)

(Review) *ow, est, ug, aid, awn*
*and, end, ind,* for comparison

(New) From *gave* develop *ave, caves, brave, shave, save, saving, wave*
From *end* develop *end, tend, tending, slender, bend, bending, lend, mend, fender, send, spending*

For supplementary drill:

*ee, bee, fee, see, tree, three, flee, knee, thee, free*
*eed, deed, feed, heed, need, reed, seed, weed, bleed, creed, greed, speed, steed*
*eef, beef, reef*
*eek, meek, reek, seek, cheek, creek, sleek, seek, week*
*eel, eel, heel, feel, keel, peel, reel, kneel, wheel*
*eem, seem*
*een, seen, green, teeny, queen*
*eep, deep, keep, peep, weep, creep, sheep, sleep, steep, sweep*
*eer, deer, cheer, sneer, steer*
*eet, feet, greet, meet, sheet, sleet, street, sweet, beet, tweet*
*eeze, breeze, freeze, sneeze*

SPELLING

| | | | | | |
|---|---|---|---|---|---|
| was | deep | hair | gold | shells | floor |
| drives | that | brings | sun | into | rest |

**Fourth Step**—Reading Lesson (Book Two, pp. 173-176).

SILENT READING ASSIGNMENT

The teacher writes the following on the board:

Who was Clytie?
Who was Apollo?
Where did he live?
What did Clytie do?
What is her name now?

CLASS DISCUSSION

What does the first paragraph tell about? Where did Clytie live? What was the color of her hair? What did Clytie's mother say about her hair? Clytie lived in the sea; where did the sun-god live? What did he do every day? Look at the picture on page 174 to see what his chariot was like. Tell all you can about it. How was it like Clytie's hair? What question did Clytie ask? ("Why does he do that?") How did her mother answer it? ("He brings," etc.) What time was it when Apollo began his journey? When he was high up in the heavens? When he drove down the western sky? What did Apollo do with his horses at night? When Clytie heard of this wonderful chariot, what did she want to do? When did she go to the sunland? Did she see Apollo? Do you think it was easy to drive the horses of the sun? What did they do? ("Pranced and neighed and pulled at the reins.") Could they get away from Apollo? In the picture on page 174 what is Clytie doing? How many days did she watch? What do you think was the reason she tasted neither food nor drink? (She loved to watch the golden chariot; she could not bear to leave for food and drink.) Tell how she watched. Can you show how? Then what strange thing happened to Clytie? What did her body change to? Her pretty face? Her golden hair? Tell how the flower watched the sun. What can we watch through the sky as Clytie watched the golden chariot? What do you like about this story? Read the part you like.

## SUGGESTIONS FOR SUPPLEMENTARY WORK (FLOWERS)

(Basic Stories, pages 168-176.)

I. Supplementary Stories

(1) "The Daisy," Hans Christian Andersen.

(2) "The Dandelion," in *For the Children's Hour,* Milton Bradley Company.

(3) "The Pink Rose," Sara Cone Bryant in *Best Stories to Tell to Children,* Houghton Mifflin Company.

(4) "Goldenrod and Aster," Flora J. Cooke in *Nature Myths and Stories.*

(5) "A Legend of the Goldenrod," Frances Delano in *Story Telling Time,* Rand McNally and Company.

II. Conversation. Flowers.

III. Poems.

(1) "Buttercup Gold," Laura E. Richards.

(2) "The City Garden," Hannah G. Fernald in *Story Telling Time,* Rand McNally and Company.

(3) "Clover," Kate L. Brown in *Complete Holiday Programs.*

(4) "September," Helen Hunt Jackson.

IV. Songs.

(1) "Song of the Sunflower," Jessie L. Gaynor in *Lilts and Lyrics,* Clayton F. Summy Company.

(2) "Household Hints," Jessie L. Gaynor in *Lilts and Lyrics,* Clayton F. Summy Company.

(3) "Buttercups," Jessie L. Gaynor in *Songs of the Child World, Part II,* Church.

(4) "Daisies," Jessie L. Gaynor in *Songs of the Child World, Part II,* Church.

(5) "The Month of Roses," *Lyric Music Reader, Book II,* Scott, Foresman and Company.

# THE FAIRY SHOEMAKER

**First Step**—The Oral Story.

This story is based on Celtic fairy tales concerning the leprechaun or goblin, who is usually described as a little wrinkled old man, very sly, and with more than a bit of malicious mischief in his make-up. The rimes used in this story are from William Allingham's poem, "The Leprechaun" (lĕp-rē-kôn').

Pupils will be interested to know that the little children of Ireland are particularly fond of hearing stories like this one about "The Fairy Shoemaker" and his pranks. Tell the text story, making full use of the dramatic qualities, in which the narrative is exceptionally rich.

**Second Step**—Dramatization.

CHARACTERS

*Tom* *His Mother* *The Fairy Shoemaker* *Fairies* *Elves*

## ACT I

PLACE: The Interior of Tom's Home.

*A poor but neat little cottage, in which the Mother hurries about at her work of sweeping. Tom comes to the door. He has a stout stick in one hand, in the other a little bundle tied up in a bright handkerchief.*

Mother *(stopping at the sight of Tom):* Where are you going, Tom? There is plenty of work to do. And what have you tied up in that handkerchief?

Tom *(crossly):* Work! work! There is always work to do! But I do not want to work, Mother. *(He holds up the bundle.)* I have food here. I am going out on the hill. I want to catch the Fairy Shoemaker. Then I shall never have to work again.

Mother *(surprised):* Catch the Fairy Shoemaker? Do not try it! He is a tricky elf!

Tom: Oh, but I must try! The Fairy Shoemaker knows where there is a pot of gold. I want him to tell me where it is. He can make me rich.

Mother: But how can you find him? Do you know what he looks like?

Tom: Of course I know, Mother! Everybody knows what the Fairy Shoemaker looks like! He is a little old man, oh, such a tiny man! His face is full of wrinkles. He wears a little leather apron and he makes little bits of shoes. His hammer goes

Tip-tap, rip-rap,
Tick-a-tack-too.

*(As he describes the sound of the hammer, he beats the tune softly with his staff, and looks far away, as if he were listening to the Fairy Shoemaker. Then remembering where he is, and turning to his mother):*

Of course I shall know him.

Mother: But can you keep your eyes on him all the time? You know, you *must* keep your eyes on him. If you look away just once—pop! he is gone!

Tom *(boastfully):* Oh, Mother! Of course I can keep my eyes on him. I know I can watch him. I'm going every day to look in the meadow and in the woods. I will look and listen. Some day I shall hear his hammer

Tip-tap, rip-rap,
Tick-a-tack-too.

*(He taps the tune softly with his staff.)*

Mother: Yes! But remember he is looking and listening, too. He'll hear you first.

Tom *(eagerly):* He shan't hear me. Listen! I'll tiptoe softly, like this. *(He tiptoes noiselessly about the room.)* When I see him, I'll keep my eyes on him all the time. *(He stares as if at the Fairy Shoemaker.)* I will not look away once. Then I'll make him tell me where the pot of gold is. We shall all be rich!

Mother *(shaking her finger at Tom, in warning):* When you hear his hammer you'd better turn and run home as fast as you can. Many people have tried to catch the Fairy Shoemaker, but no one ever got his pot of gold. He is a tricky elf.

Tom *(boastfully):* I'm not afraid of him! I want the pot of gold. I'm going, Mother. Good-bye!

Mother: Well, good-bye, and good luck to you! But I think you will get a pot of gold sooner if you earn it.

*(Tom goes off, whistling. The Mother finishes sweeping the room, and hurries off, as if to sweep another one.)*

## ACT II

PLACE: The Hill.

*A little wrinkled old man sits on a stone beside some bushes. He wears a leather apron. In his lap, sole upward, is the little shoe he is making. His hammer beats a tune as he works:*

Tip-tap, rip-rap,
Tick-a-tack-too.

*Sometimes he holds the shoe up to see his work. Then he sings in a shrill voice:*

This way, that way,
So we make a shoe;
Getting rich every stitch,
Tick-a-tack-too.

*Tom comes along. The bushes are between him and the Fairy Shoemaker, so at first Tom does not see him, but it is plain that he hears the shoemaker's hammer and his song. Tom shows his joy; he turns this way and that, very softly, trying to be sure just where the Fairy Shoemaker is. Then he tiptoes noiselessly around the bushes. He sees the Fairy Shoemaker. As he talks to him, he keeps his eyes fixed upon him. (A shield of potted plants, their bases hidden by little branches and grass, may serve for bushes; or branches may be heaped up instead. Bits of yellow paper, torn up fine, may serve for the snuff.)*

Tom: Good-morning!

*(The Fairy Shoemaker starts a little. It is plain that he had not heard a sound until Tom spoke. He looks up, but he does not speak. Then he goes on beating a tune on the little shoe):*

Tip-tap, rip-rap,
Tick-a-tack-too.

Tom *(going closer):* That is a fine shoe you are making.

Fairy Shoemaker:

Tip-tap, rip-rap,
Tick-a-tack-too.

Tom *(going still closer and speaking sternly):* Show me the pot of gold! Where is it?

Fairy Shoemaker *(in a tiny shrill voice):* Wait a minute! Let me take a pinch of snuff first.

*(He gets out his snuff-box and takes a big pinch. He sniffs it up his nose. Then he holds out the box to Tom.)*

Take a pinch yourself!

Tom *(softly to himself, and staring very hard at the Fairy Shoemaker):* He thinks I will look away. But I will not look at the box, oh, no! I will not take my eyes off his face. *(He puts out his hands to feel for the box. As he does so the Fairy Shoemaker throws snuff into Tom's face. Tom stands for a minute with open mouth, then begins to sneeze.)* Ker-choo! Ker-choo! *(As he sneezes he stares harder than ever at the Fairy Shoe-*

*maker.)* KER-CHOO! KER-CHOO! KER-CHOO! *(The Fairy Shoemaker watches him closely.)* KER-CHOO! *(His eyes shut up tight. The Fairy Shoemaker runs off quickly. After a little Tom opens his eyes and looks around for the Fairy Shoemaker.)* He is gone! I closed my eyes! But how could I help it, sneezing such a big sneeze? Mother was right; he is a tricky elf. But I will never give up. I have seen him once—I may see him again. I must have that pot of gold.

*(He goes off slowly, sneezing as he goes, and rubbing his eyes.)*

## ACT III

PLACE: The Woods

*The Fairy Shoemaker sits beside a tree, making a little red shoe. He beats a tune with his hammer, as before. When he lifts up the shoe to look at it, he sings in his shrill voice:*

Scarlet leather sewed together,
This will make a shoe;
Getting rich every stitch,
Tick-a-tack-too.

*Tom comes along softly as before. He is wearing a long yellow scarf. The tree hides the Fairy Shoemaker from him. Tom listens and tiptoes, and finds the Fairy Shoemaker as before. All through the act, until he tells the Fairy Shoemaker that he may go, he keeps his eyes fixed upon him. (Small chairs, with branches tied upon them, may serve for trees. There should be a number of them, otherwise the desks may be used. There should be as many Elves and Fairies as there are trees.)*

Tom: That is a fine shoe.

Fairy Shoemaker *(starting and looking up):* Thank you kindly.

Tom *(going nearer):* Whose shoe is it?

Fairy Shoemaker *(in a little shrill voice):* That is my business.

Tom *(going still nearer):* Why do you work so hard?

Fairy Shoemaker: That is my business, too. You ought to work a little harder yourself. *(He points behind Tom.)* See what those cows are doing! They are breaking into the corn.

Tom *(so surprised that he almost turns to look, then speaking softly to himself):* Oho! That is just a trick to make me look away. But I didn't take my eyes from his face. *(He goes nearer and nearer.)* Where is the pot of gold? Tell me!

Fairy Shoemaker *(in a shrill, angry voice):* Well, then, I will tell you! Then maybe you will let me alone. Come on! *(He points to the woods.)* It's right here in this woods. *(He moves into the woods. Tom follows with his eyes fixed upon him. The Fairy Shoemaker touches a tree.)* Here

it is, under this tree. Dig under the roots and you will find a great pot of gold.

Tom *(surprised and angry):* Dig under the roots! But I have no spade.

Fairy Shoemaker: Go home and get one.

Tom *(after thinking a moment):* I will do that. Let me see! How can I tell which tree it is? Oh, I know! I will tie my yellow neck scarf around the tree. Then I can find it when I come back.

Fairy Shoemaker: May I go now?

Tom: Wait a minute! You must promise something first. You must promise not to touch the scarf while I am away.

Fairy Shoemaker *(with a sly smile):* I promise. I will not touch it, and no one shall touch it.

Tom: Then you may go. I will look away. Good-bye! Thank you for the pot of gold.

Fairy Shoemaker *(smiling again):* Good-bye! Much good may the pot of gold do you when you get it.

*(Tom looks away and the Fairy Shoemaker runs off very quickly.)*

Tom *(rubbing his neck):* I'm glad I don't have to keep my eyes on him any longer. Now I'll mark this tree. *(He takes off his yellow scarf and ties it around the tree.)* Now for the spade. I must hurry. I want that pot of gold before dark.

*(He runs off. After a time the Fairy Shoemaker comes in very softly, his little shoe and his hammer in his hand. He looks and listens, then turns and calls.)*

*Fairy Shoemaker (in a shrill voice):* Come, Elves! Come, Fairies! *(Elves and Fairies come dancing in, each waving a long yellow scarf just like the one on the tree. The Fairy Shoemaker points to Tom's scarf.)* Be sure not to touch that scarf. No one must touch it! Do you hear? *(The Elves and Fairies look at Tom's scarf. They nod and smile.)* Now hurry! *(The Elves and Fairies run among the trees each one tying his scarf upon a tree.)* Now you may go. Some day you may need me—then I'll help you. *(Elves and Fairies dance out. The Fairy Shoemaker looks at the trees and scarfs and smiles.)* No one has touched his scarf. I've kept my promise.

*(He runs out. After a time Tom comes along with a spade over his shoulder.)*

Tom: Now for the pot of gold. *(He sees the scarfs and stops and stares in surprise. The spade falls out of his hands.)* A yellow scarf on every tree! *(He goes nearer and looks at them.)* They are all just like my scarf! Why, I cannot tell which is my scarf! *(He looks at the trees*

*one after the other.)* I cannot find my tree. Where is my pot of gold? Oh, I can never dig under all these trees! *(He picks up the spade and puts it over his shoulder.)* The Fairy Shoemaker has beaten me again. Mother is right. He is a tricky elf. I'm going to let the Fairy Shoemaker alone. I shall get a pot of gold sooner if I earn it for myself.

*(He walks off slowly.)*

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

I

Once there was a boy named Tom, who wanted to catch the Fairy Shoemaker.

Then I will tiptoe softly until I see him.

Tip-tap, rip-rap, tick-a-tack-too.

He could hear a shrill voice singing.

He was only a foot tall, and his face was full of wrinkles.

He wore a little leather apron.

He got out his snuff-box and took a big pinch.

"Ker-choo!" sneezed Tom.

II

"Whose shoe is it?" asked Tom.

"That is my business," said the Fairy Shoemaker.

He slipped and stumbled and fell.

Dig under the roots and you will find a great pot of gold.

PHRASES

| I | II |
|---|---|
| a tricky elf | Scarlet leather sewed together |
| the sound of his tiny hammer | sitting on a little stool |
| lay down on the hill to rest | putting a heel on a little shoe |
| Getting rich every stitch | across fields and ditches and bogs |
| wore a little leather apron | pointing to a tree |
| in his lap | my yellow neck scarf |
| got out his snuff-box | look very gay |
| by the ditch in the meadow | hundreds of trees in the woods |
| | spade fell out of his hands |
| | had beaten him again |

WORDS

| | | | | |
|---|---|---|---|---|
| *Sight* | | | | |
| (Review) | Shoemaker | listened | heart | tiny |
| | closer | pleasant | roots | |
| (New) | Tom | shrill | wrinkles | leather |
| | apron | stool | putting | whose |
| | business | stumbled | pointing | hundreds |
| | ker-choo | | | |
| *Phonetic* | | | | |
| (Review) | Fairy | tricky | elf | tip-tap |
| | rip-rap | lap | sneezed | bogs |
| | slipped | dig | gay | |
| (New) | hammer | tiptoe | tick-a-tack-too | stitch |
| | snuff-box | ditch | scarlet | |
| | scarf | beaten | | |

PHONETICS (*oe, itch*)

(Review) *ick, am, ap, uff, ox, og, ay, eat*
*op, ip,* for comparison; also *atch, itch*

(New) From *ham* and *er* develop *hammer*
From *hoe* develop *oe, toe, tiptoe, foe*
From *tick, a, tack,* and *too* develop *tick-a-tack-too*
From *witch* develop *itch, stitch, kitchen, ditch, hitch*
From *sc, ar,* and *let* develop *scarlet*
From *snuff* and *box* develop *snuff-box*
From *sc, ar,* and *f* develop *scarf*
From *beat* and *en* develop *beaten*

SPELLING

| | | | | |
|---|---|---|---|---|
| must | rich | shall | hammer | singing |
| shoe | only | nose | mouth | tight |

**Fourth Step**—Reading Lesson (Book Two, pp. 177-187).

SILENT READING ASSIGNMENT

The teacher writes the following on the board:

I

What did Tom want to do?
What did his mother tell him? What did Tom say?

What did the Shoemaker sing the first day?
What did Tom say to him?
What did he say to Tom?
What happened to Tom?

II

What did the Shoemaker sing the next time?
Where did he say the pot of gold was?
What trick did he play on Tom?
Then did Tom think his mother was right?

CLASS DISCUSSION

Page 177. What did Tom want to do? Did his mother want him to try to catch the Fairy Shoemaker? Why did Tom want to catch him? Suppose Tom should see the Fairy Shoemaker and look away—what would happen? Do you think it would be hard for Tom to keep his eyes on the elf all the time? Did Tom think it would be hard? Where was he going to look for him? What else was he going to do? ("Listen.") What did he expect to hear? ("His hammer.") What would he do then? What would he make the elf do?

Page 178. What did his mother think was the best way to get a pot of gold? Tell how you think he could earn it. Choose two pupils to read the dialogue between Tom and his mother. Where did he look for the elf? What sound did Tom listen for? What happened one day? What was it that Tom heard? Can you repeat the little rime that shows how the hammer sounded? What else could he hear? Can you repeat the song?

Page 179. What made Tom's heart beat fast? (He was full of joy at the thought of catching the elf and getting the gold.) What must he do when he saw the elf? (Keep his eyes on him.) How did he find him? What did the elf look like?

Page 180. Can you tap with your pencils the tune that the Fairy Shoemaker was beating with his hammer? Did the elf guess at once what Tom wanted of him? Why do you think so?

Page 181. Why did the elf ask Tom to take a pinch of snuff? (He thought Tom would look at the box.) What would have happened if Tom had looked at the box? How did Tom try to get the snuff? (He kept his eyes on the elf's face and put out his hands to feel for the box.) Choose two pupils to show how this was done. What did the Fairy Shoemaker do while Tom was feeling for the box? What did the snuff make Tom do? Is it easy to keep your eyes open when you sneeze?

Page 182. What happened when Tom gave a big sneeze? Choose two pupils to read the dialogue between Tom and the elf. Do you think the elf was tricky? What did he make Tom believe? (That he would show him the pot of gold after he had taken a pinch of snuff.) Did he really mean to show him? What did Tom's mother say?

## II

Page 182. Was Tom ready to give up? What did he say? What did he do? What did he hear?

Page 183. Did the elf sing the same song as before? Did he answer Tom's questions?

Page 184. Were there any cows there? Why did the elf ask Tom to see what they were doing? (He wanted Tom to turn around.) Did Tom turn? Did he know it was a trick? What did he do instead? What did he ask the elf? Where did the elf say they must go? What did they cross to get to the woods? Have you ever seen ditches? bogs? Tell what they are. Tom knew he had to keep his eyes on the elf. What else did he do, so that he could be sure the elf would not get away? ("Held the elf in his hand.") Do you think walking across fields, ditches, and bogs, in this way would be pleasant? What did Tom do? ("Slipped and stumbled and fell.") Why? ("He could not see his steps.") Choose pupils to read this part of the story; others to read the dialogue, only.

Page 185. Where was the gold? How did the elf say Tom could get it? Did Tom have anything to dig with? How do you think he felt when he was told to dig? Read to show that he was surprised and angry. Where did the elf tell him to go? How did Tom mark the tree so that he would know it again?

Page 186. What did the elf ask him to do? ("Put me down.") Tom knew the elf was tricky. What was he afraid the elf might do while he was getting the spade? (Take the scarf off the tree.) What did he make the elf promise? Choose pupils to read this part of the story; choose others to read the dialogue only. Read the part of the story the picture tells about. When Tom got back what did he see?

Page 187. How many trees were there in the woods? If every tree had a yellow scarf on it could Tom tell which tree had the pot of gold under it? Could he dig under all the trees to find it? Who do you think had tied the scarfs on the other trees? He had promised not to touch Tom's scarf. Had he kept his promise? Was he a tricky elf? What did Tom do? How did he decide to get a pot of gold? Do you think this was the better way? Read the part of the story you like best.

### SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 407.

## THE FIRST UMBRELLA

**First Step**—The Oral Story.

**Second Step**—Dramatization.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

### Sentences

Then he tied a spider's thread to a bit of thistle-down and made a kite.

The big drops came thick and fast.

The elf peeped around the stem of the toadstool.

And that was the first umbrella.

### Phrases

| | |
|---|---|
| was an odd little fellow | crept under the toadstool |
| wore a queer little coat | around the stem of the toadstool |
| to a bit of thistle-down | put both arms around it |
| came thick and fast | was left out in the rain |

### Words

| | | | | |
|---|---|---|---|---|
| *Sight* | | | | |
| (Review) | pointed | kite | until | enough |
| | beast | thought | something | |
| (New) | umbrella | thistle-down | | |
| | toadstool | crept | | |
| *Phonetic* | | | | |
| (Review) | odd | thick | | |
| (New) | stem | | | |

### Phonetics (*em*)

(Review) *am, em, im, um,* for comparison

(New) From *them* develop *em, stem, hem*

### Spelling

| | | | | |
|---|---|---|---|---|
| sharp | points | cap | ears | kite |
| from | home | rain | new | hide |

**Fourth Step**—Reading Lesson (Book Two, pp. 188-190).

SILENT READING ASSIGNMENT

The teacher writes the following on the board:

What did the little elf wear?
With what was he playing?
Where did he go when it began to rain?
Who else was under the toadstool?
What did the elf do with the toadstool?

CLASS DISCUSSION

Tell all the things about the elf-child that were pointed. What did he use for a bell? What for a trumpet? How did he make a kite? Do you think such a kite would fly? Could you make it fly? Would the elf's tiny fingers be likely to break the thread? Read words that show he could fly his kite. (He ran after his kite, etc.) What happened when he got far from home? How did he take care of his new cap and coat? Who else was keeping dry under the toadstool? Was the elf glad to see the mouse? Why did he not want to go away? What did he do? Was it easy to pull up the toadstool? Would it be easy for you to pull one up? Think how small the elf must have been. What did he do with the toadstool when he got it up? Could the rain harm him? When the mouse felt the rain what did he do? What did he say? Could he get the toadstool again? What have we that keeps off the rain? The story tells us what the first umbrella was; what was it? (This toadstool.) Tell all you see in the first picture. Read the part of the story this picture tells about. Tell all you see in the second picture. Read the part of the story this picture tells about.

SILENT READING EXERCISE

Seat work in silent reading may well be given here, New Set VII-C.

SUGGESTIONS FOR SUPPLEMENTARY WORK (FAIRIES)

(Basic Stories, pages 177-190.)

I. Supplementary Story. "The Fairies of Caldon Low," Mary Howlitt in *The Story Teller's Book,* Rand McNally and Company.

II. Conversation. Fairies and Fairy Tales.
III. Poem. "To Mother Fairy," Alice Cary, in *Poems.*
IV. Songs.
(1) "The Fairy," W. L. Tomlins in *A Child's Garden of Song,* A. C. McClurg and Company.
(2) "A Fairy Song," *Lyric Music Reader, Book II,* Scott, Foresman and Company.

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## THE TWELVE MONTHS

**First Step**—The Oral Story.

Recall the rimes of the months (page 128). How many months are there? What are the parts (seasons) of the year? How many months in spring? What are they? In summer? etc. In what part of the year do the leaves come out on the trees? In what part does the grain get ripe and yellow? The grapes purple? The snow fall? Tell the story of "The Twelve Months."

**Second Step**—Dramatization.

**Third Step**—Sentence, Phrase, and Word Development: **Phonetics.**

### SENTENCES

I

Laura and Clara were sisters.
Clara was cross and fretful.
Twelve old men sat around the fire.
Each was wrapped in a great cloak.
And three wore cloaks like the grapes of autumn.
She sat by the fire, and tore the pretty flowers to pieces, one by one.

II

Make Laura get me some ripe, red strawberries.
White flowers covered the plants and turned to bright red berries.

III

Get me a whole apronful of them.

She thanked the old men for their kindness to her.

Then she hurried through the forest to the little hut and gave all the apples to her sister.

IV

This is not the season for apples.

The three men in cloaks like grapes stored her cellar with apples and potatoes and turnips and beets to last through the long winter.

PHRASES

I

| | |
|---|---|
| was kind and gentle | like the leaves of spring |
| was cross and fretful | like the grapes of autumn |
| was very unkind | waved their wands over the fire |
| sat around the fire | picked a great bunch of violets |
| was wrapped in a great cloak | tore the pretty flowers to pieces |

II

| | |
|---|---|
| some ripe, red strawberries | turned to bright red berries |
| grew among the thick grass | did not even thank her sister |

III

| | |
|---|---|
| sang as she worked | were sorry for her |
| don't know what I want | dare not go home |
| hate winter | hurried through the forest |
| pushed her out | brought me an apronful |

IV

| | |
|---|---|
| dressed themselves warmly | never found their own home again |
| not the season for apples | wandered far, far away |
| looked very angry | stored her cellar with apples and potatoes and turnips and beets |
| blew fiercely | |

WORDS

| | | | | |
|---|---|---|---|---|
| *Sight* | | | | |
| (Review) | sisters | forest | always | work |
| | violets | wand | | |
| (New) | twelve | Laura | Clara | pushed |
| | autumn | bunch | strawberries | apronful |
| | hurried | potatoes | | |
| *Phonetic* | | | | |
| (Review) | hut | hate | cloak | grapes |
| | tore | stored | beets | |
| (New) | fretful | unkind | wrapped | |

PHONETICS

(Review) *ut, ind, et, ate, ap, eet*

(New) From *fr, et,* and *ful* develop *fretful*
From *un* and *kind* develop *unkind*
From *wr, ap,* and *ed* develop *wrapped*

For supplementary drill:

*ō, Bo, go, ho, no, so, ago, oho, Joan*
*oach, coach, poach, roach*
*oad, road, toad, goad, load*
*oaf, loaf*
*oak, oak, cloak, soak*
*oast, boast, roast, toast*
*oat, coat, boat, goat, float*

PRONUNCIATION

violets (vī'ō lĕts), laugh (lăf)

SPELLING

| | | | | |
|---|---|---|---|---|
| very | grew | tore | wish | our |
| thick | washed | swept | throw | apples |

**Fourth Step**—Reading Lesson (Book Two, pp. 191-201).

SILENT READING ASSIGNMENT

The teacher writes the following on the board:

I

Would you rather be Laura or Clara? Why?
What did the old woman want Laura to do?
Be able to tell about the old men in the forest.
What did they do for Laura?
What did Clara do with the flowers?

II

What did Clara want next day?
Did she get them?
How did Laura get them?

III

What did Clara want the next day?
How did Laura get them?
What did she tell Clara?

IV

What did the old woman and Clara do?
What became of them?
What happened to Laura?

CLASS DISCUSSION

I

*The Sisters*

What does the first paragraph tell about? Were the sisters like each other? Which one did the old woman like better, and why? Who had to do the work? What else did she have to do? ("Wait upon Clara and the old woman.") Do you think this was right? Read this part of the story to show the difference between the sisters.

*The Violets*

Did Clara like winter? Would you like winter if you did nothing but sit by the fire? What do you like to do in winter? What two things did

Clara want? Which one did she tell Laura to get for her? Do you think she spoke pleasantly? Read to show that she was cross. Is it an easy thing to find violets in winter? Are there violets in the forest in winter? Are they blooming? Where did Laura say they were? ("Asleep under the snow.") Did she speak pleasantly? Read to show this. What did the old woman say? What did she do? How do you think she spoke? Read to show this. Read this part of the story trying to show that Clara and the old woman spoke crossly, and that Laura was kind. Choose three pupils to read the dialogue.

*The Twelve Old Men*

Did the old woman see that Clara was dressed warmly before she sent her away? What kind of day was it? Where did she go to look for the violets? ("Into the forest.") Do you think she expected to find them? What strange sight did she see? What did the old men wear? Were all the cloaks alike? In the picture point out the cloaks like the golden grain of summer; those like the snow of winter. How many can you see like the grapes of autumn? What hides the others from you? (The fire.) What had the old men in their hands? In the picture point out the wands. What question did one of them ask? How did Laura answer? How do you think the old man felt when he heard that Laura was looking for violets? Read to show that he was surprised. How do you think Laura felt when she was told to go home? What did she ask the old men to do? (To help her.) Read to show that she was sad and afraid. Whose work was it to help Laura get the violets? (The old men in cloaks like the leaves of spring.) What did they do? What wonderful thing happened then? Did Laura get her violets? What did she remember to do? (To thank the old men.) After Laura got the violets what happened? ("The three old men in white waved their wands," etc.) Was Clara glad to get the violets? Did she take care of them? Read the dialogue between Laura and the old men. Read all this part of the story. Read all of Part I. What part of it do you like? What is the strangest and most wonderful part of it? Which sister do you like better? Why?

## II

*The Strawberries*

What did Clara want the next day? Did she want to try to find the strawberries herself? Read to show that she was cross. Was Laura kind to her? What did she want Clara to do? Do you like to run and jump about in the snow? Does it make you warm and rosy? Instead of telling

Clara to go out what did the old woman do? (Sent Laura for the berries.) Read this part of the story, trying to show how each one spoke. Read the dialogue only.

*The Twelve Old Men*

Whose work was it to help Laura find strawberries? What happened when the old men in golden cloaks waved their wands? What were the little plants with white flowers on them? Did Laura remember to thank the old men? Read the dialogue between Laura and the old men. After Laura had gathered the berries, how did the three old men in white make winter come again? Do you think Laura was cold on her way home? Did Clara thank Laura? Read all of Part II.

## III

*The Apples*

Tell of all the work Laura did next morning. Read a line that shows she loved to work. ("She sang as she worked.") Do you think Clara was working? Was she happy because Laura had brought her violets and strawberries in winter? Did she know what she wanted? What did Laura ask her to do? Is it fun to make snow-balls and see how far you can throw them? Is not that better than sitting by the fire and thinking how much you hate the snow? Would Clara go out to play? What did the old woman do? What should she have done? (Sent Clara out to play. Taught her to help Laura with the work, etc.) Read this part of the story, trying to show how each one spoke. Read the dialogue only.

*The Twelve Old Men*

How many times before this had Laura been sent into the forest? How did she feel this time? Why did she cry? (She did not like to ask for anything more.) Were the old men angry because she had come again? Do you suppose they knew she could not help it? What did they call her? ("Dear child.") Who helped her get the apples? How many apples had Clara told her to get? Could she get an apronful? Did she remember to thank the old men? Did Clara thank her? What did she say? What did Laura tell her? How would you tell the story Laura told Clara? When Clara heard the story what did she want to do?

## IV

Had Laura been warmly dressed when she went into the forest?

How did Clara and the old woman dress? What do we call people who think so much of themselves and so little of others? (Selfish, unkind, etc.)

Did they find the fire and the twelve old men? Did Clara remember that they were old and speak to them kindly? Read to show how she spoke. Did the old woman speak pleasantly to them? Read to show how she spoke. How did the old men feel when they were spoken to so rudely? What did they do? What happened to Clara and the old woman? Who were the twelve old men? Then who were the three men in white? (Winter months.) Can you name them? The three in green; the three in yellow; the three in cloaks like grapes? What did they do for Laura when she was alone? At what time of year is hay made; does grain ripen? At what time of year are apples, potatoes, turnips, and beets stored away? How can anyone have summer in the barn? (They can have the hay and grain that summer brings.) How can they have autumn in the cellar? Spring days are bright, with sunshine; how was Laura's face like a day in spring? How could it be said that she had spring in her heart? (Because she was always bright and cheerful like spring.) Why did the old men help her? Why did they not help Clara and the old woman? Read the part of the story the picture tells about. Read the dialogue; the best liked parts; the whole of this part.

### Silent Reading Exercise

Seat work in silent reading may well be given here, New Set VII-C.

#### SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 353.

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## THE MERMAN AND THE MERMAID

**First Step**—The Oral Story.

Tell the pupils of the old fables of wonderful sea-creatures—having bodies like men and women, and tails like fishes, and living in the sea. They were said to come to the top of the sea sometimes. People thought they heard the mermen singing, and saw the mermaids combing their shining hair. A great poet has written a song about the merman and the mermaid; would you like to hear it?

**Second Step**—Dramatization.

Recite the poem.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

The two stanzas of the lesson.

PHRASES

Sitting alone
Singing alone
With a crown of gold

Combing her hair
in a golden curl
With a comb of pearl

WORDS

*Sight*

(Review) sitting singing combing curl
(New) pearl

*Phonetic*

(Review) bold crown throne
(New) merman mermaid

PHONETICS *(er)*

(Review) *ound, oud, out,* for comparison
(New) From *mer* develop *merman, mermaid*

SPELLING

alone curl comb

**Fourth Step**—Reading Lesson (Book Two, p. 202).

CLASS DISCUSSION

Long ago people believed that men and women with tails like fishes lived in the sea. They called them mermen and mermaids. What else can you think of that is down in the sea? (Fish, shells, sea plants, etc.) You have read one story about a fisherman who went down into the sea after he had saved a turtle's life; do you remember his name? (Have children turn back and look at the picture of Taro and the Princess, on page 56.) The Princess whom Taro saved was not a mermaid, but she lived under the sea. Do you think that the thrones mentioned in the poem may look like the throne shown on page 56?

## THE FOOLISH GOOSE

**First Step**—The Oral Story.

It will add to the enjoyment of the story if it is told after lessons on seeds, their germination and growth; farmer, wheat, corn, etc.

**Second Step**—Dramatization.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

### Sentences

What a heavy bag you have there!

Let me help you.

You carry it with such care that I thought it must be pearls or diamonds.

I will keep your corn for you.

I like to see strange sights.

I know well enough what would happen!

Throw some of it upon the road.

### Phrases

too much for you to carry alone
can carry it without any help
that big rock in the lake
know well enough what would happen
instead of smaller and smaller

### Words

*Sight*

(Review) heavy pearls single bigger smaller

(New) persons

*Phonetic*

(Review) lake instead

(New) caw

### Phonetics *(aw)*

(Review) *oon*

(New) From *saw* develop *aw, claw, straw, caw, raw, law, paw, draw, flaw, haw*

SPELLING

good carry corn way count rock

**Fourth Step**—Reading Lesson (Book Two, pp. 203-208).

SILENT READING ASSIGNMENT

The teacher writes the following on the board:

Why does the crow want to help the goose carry the bag of corn?

How does the crow get some of the corn?

What does the crane tell the goose to do?

Then what does the crane do?

How does the hen get some of the corn?

What does the goose do with the last of his corn?

CLASS DISCUSSION

What is the name of the story? What time was it when these things happened? ("One bright morning.") In what place did they happen? ("A big road.") Whom does the story tell about? ("Gray Goose," etc.) When the story begins what is Gray Goose doing? Whom does he meet? Who speaks first? Do you think Wise Old Crow really wanted to help? What was it that he wanted? (Some of the corn.) Do crows like corn? What was his plan? As he counts, what does the crow do? How did he make the corn go a long way? (He flew far away with what he had eaten.) Read the part of the story the first picture tells about. Choose two pupils to read the dialogue; two others, etc. Call for volunteers to give it without the book.

How did White Crane get Gray Goose to leave the corn? Were there really pearls and diamonds in the lake? Do you think White Crane did right to tell Gray Goose so? Do you think Gray Goose was wise to leave his bag of corn? What did White Crane promise? ("I will keep your corn for you.") How did he keep it? (He flew away with it.) Read the part of the story the second picture tells about.

What did Brownie Hen want Gray Goose to do with the corn? By this time Gray Goose was getting a little wiser; did he want to throw the corn on the road? Why not? (He was afraid the chicks would eat it.) What did Brownie Hen promise? What did she do to frighten the chicks? Are chickens afraid of hawks? When they heard the noise what did the chicks do? Did they eat any of the corn? Who did eat it? Did Gray Goose have much corn left? Had he been wise or foolish? Tell what foolish

things he had done. What did he wish now? Who told him how to make the bag of corn grow bigger? Can you tell how? Tell all you see in the last picture. Read the part of the story it tells about. Choose pupils to take parts and give dialogue, with and without the book.

ORAL LANGUAGE

Topic: A Bag of Corn

*(For illustration, use grains of corn, corn on the ear, a stalk—or a picture of growing corn.)*

What the farmer does with the grains of corn; what comes up from one grain; what the plant looks like at first; how big it grows; its thick stalk; what grows out from the stalk; how small the ear is at first; how big it grows; how many grains; would it be easy to count so many? What all these grains on one ear come from; would the farmer need to plant very many grains to grow a bagful?

SILENT READING EXERCISE

Seat work in silent reading may well be given here, New Set VII-C.

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 314.

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## JACK AND THE BEANSTALK

**First Step**—The Oral Story.

Tell the text story, setting out the incidents distinctly and utilizing the dramatic quality of the narrative.

**Second Step**—Dramatization.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

I

You must take our cow to market and sell her.

When his poor mother saw beans instead of money, she began to cry.

What a strange sight Jack saw in the morning!

II

Up and up Jack climbed until his home was far below.

"What a beautiful country this is!" he cried in surprise.

Not far away lived a great giant, who wanted the King's rich treasures.

Are you brave enough to try to win back these treasures?

When the giant had finished eating, he cried, "Wife, bring the magic hen!"

III

So the woman brought him a beautiful harp with golden strings.

At once soft, sweet music filled the castle.

Play a more joyful tune!

At that very moment the fairy stood beside him.

PHRASES

I

must take our cow to market
had some beautiful beans
some very wonderful beans
instead of money
give us plenty of food
reached far into the clouds

II

was far below
reached the top of the wonderful beanstalk
he cried in surprise
wore a cap of red silk
lived in that castle with his Queen
wanted the King's rich treasures
to visit her old nurse
to win back these treasures
the harp that talks
was like thunder
had finished eating
quickly ran out of the castle
would make them rich

III

the giant's wife opened the door
had grown to be very tall
a beautiful harp with golden strings
soft, sweet music
a more joyful tune
such a happy tune
our old ax
with a loud crash
At that very moment

WORDS

| | | | | |
|---|---|---|---|---|
| *Sight* | | | | |
| (Review) | poor | money | wonderful | hungry |
| | surprise | listen | beautiful | moment |
| (New) | beanstalk | silk | treasures | nurse |
| | music | tune | ax | crash |
| *Phonetic* | | | | |
| (Review) | market | Queen | win | |
| (New) | thunder | finished | joyful | harp |

PHONETICS

(Review) *in, en ick*
*ane, ine, one,* for comparison

(New) From *fin, ish,* and *ed* develop *finished*
From *joy* and *ful* develop *joyful*
From *th, un, d,* and *er* develop *thunder*
From *h, ar,* and *p* develop *harp*

SPELLING

| | | | | | | |
|---|---|---|---|---|---|---|
| | **sell** | **are** | **beans** | **plant** | | |
| **stopped** | **boy** | **brave** | **lays** | **gate** | **smell** | |
| **same** | **hid** | **sheep** | **strings** | **arms** | **called** | **shout** |

**Fourth Step**—Reading Lesson (Book Two, pp. 209-217).

SILENT READING ASSIGNMENT

The teacher writes the following on the board:

I

Why did Jack's mother want to sell the cow?
For what did he trade the cow?
What did he do with the beans?

II

How far did Jack climb up the beanstalk?
What did the fairy tell him?
When the giant went to sleep what did Jack do?

## III

Why did Jack climb the beanstalk again?
When the giant went to sleep what did Jack do?
What did the fairy tell him when he got home?

### Class Discussion

### I

Why was the cow to be sold? (To get money for bread.) Where was she to be taken? What happened on the way to market? How did Jack's mother feel when she saw the beans? The picture shows how the man felt—tell about it. Why does he try to hide that he is laughing? (He is afraid Jack may not sell the cow.) Does it seem that a handful of beans is enough to pay for a cow? Do you think the man thought Jack was foolish? Do you think he should have taken the cow? What did Jack do with the beans? Have you ever planted seeds? Do they grow up into plants in one night? What happened to the beans Jack planted? How big were the stalks? What did their tops touch? (The clouds.) Did Jack remember that his mother needed food? Where did he think he could find it? Choose pupils to read the story to the class, each reading a paragraph. Who can tell this part of the story?

### II

What does the second picture show? (Jack climbing the beanstalk.) How high is it? (Higher than the houses and trees.) What did he find at the top of the beanstalk? What story did the fairy tell him? Where were the Queen and the boy when the giant went to the castle? (On the earth below.) Did they go back to the castle? Who was the Queen? How did Jack feel when the fairy told him his mother was the Queen? Read to show his surprise. Then who owned the castle? (Jack and his mother, since his father was dead.) What did the fairy want Jack to do? The giant was in the castle—what must Jack be to go there? (Brave.) What did the fairy tell him to get? How did he get in? How do you think the giant's wife felt when she saw Jack and heard the giant coming? Read to show that she was frightened. How could the giant tell someone was in the castle? Read what the giant said, trying to show what kind of voice he had. Tell the story of the magic hen. How could the hen make Jack and his mother rich? (They could sell the golden eggs.)

### III

What else had the fairy told Jack to get from the castle? (The "harp that talks.") How was it that the giant's wife did not know Jack? (He

had grown so tall.) Read what the giant said, trying to show what kind of voice he had. Tell the story of the harp. What kind of tunes did it play? When did it talk? How did the giant run? How was it that he could not catch Jack? Why did he not climb down the beanstalk after Jack? Read this part of the story. What was wonderful about the beans? About the beanstalk? About the hen? About the harp? What kind of boy was Jack? (Brave.) What do you like about the story? Read parts you like.

### Silent Reading Exercise

Seat work in silent reading may well be given here, New Set VII-C.

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## THE LITTLE TAILOR

**First Step**—The Oral Story.

**Second Step**—Dramatization.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

### Sentences

I

Did the King's coat fit him?

He wishes to marry the beautiful Princess.

If I were King, I would answer a hundred questions, to marry so beautiful a Princess.

How many hairs on your head lie?

II

Give me a pen, some ink, a big sheet of white paper, and a table.

You have one hair less than you had when I came here.

He is as old as his tongue, and a little older than his teeth.

### Phrases

I

| | |
|---|---|
| A Room in the Tailor's Shop | answers three questions |
| wishes to marry | scissors and thread |

II

courtiers stand about the room
shall have anything you wish
a big sheet of white paper
the only true answer
answer the last question
as old as his tongue
a little older than his teeth
a wise Little Tailor
do not need to try

WORDS

*Sight*

(Review) afternoon pen
(New) tailor act marry questions
courtiers ink paper less
tongue

*Phonetic*

(Review) shop fit lie
(New) teeth

PHONETICS

(Review) *ail, it, en*
(New) From *t, ee,* and *th* develop *teeth*

SPELLING

sewing opens fit sick

**Fourth Step**—Reading Lesson (Book Two, pp. 218-224).

SILENT READING ASSIGNMENT

The teacher writes the following on the board:

I

How did the Little Tailor answer the questions?
Why was the King sad?
What were the three questions the King had to answer?

II

Why did the Little Tailor go to the Palace?

CLASS DISCUSSION

## I

When did the things happen that this part of the story tells about? ("One afternoon," etc.) Where did they happen? (In "A room in the tailor's shop.") What persons does it tell about? What is a tailor? Where was Little Tailor when the story begins? Look at the picture and tell how he was sitting. What was he doing? Who came in just as the story begins? Where had Master Tailor been? What did he take to the King's Palace? Why did he shake his head sadly? (The King would not see him.) Why was the King sad? Does it seem an easy thing to answer three questions? How many questions did Little Tailor say he would answer, to marry so beautiful a Princess? Why did not the King answer the questions? What did the King do all day? Was he pleased to see his new coat? What did Little Tailor want to know? (What the questions were.) Why did he want to know? (He thought he could answer them.) Did Master Tailor think so? What was the first question? The second? The third? Can you answer them? When he heard the questions, what did Little Tailor do? How did Master Tailor feel when he saw Little Tailor going off with the King's coat? What does the first picture tell about? The second?

## II

Question as to time, place, and persons, as before. When this part of the story begins, where is the King? Who are in the room with him? What picture shows this? In the picture, how does the King look? What is he doing? What do you think he is thinking about? (The questions.) How do the courtiers look? Do you think any of them can answer the questions? What noise did they hear? Why did the King want the boy brought in? Who was this boy? What did he have with him? What did the King promise to Little Tailor, if he could answer the questions? Tell how he answered the first question; the second; the third. Do you think these are good answers? Can you think of any better ones? Little Tailor had answered the questions; now he could have anything he wished. Can you think of some beautiful or wonderful or splendid things he might have asked for? What *did* he ask for? Do you think Little Tailor liked to help Master Tailor make coats and fit them? Do you think he liked to work? What did the King say he could do? Do you think Little Tailor was pleased that the King thought him a good tailor? Do you think he would work hard to make good coats to please the King? What part of this story do you like?

SILENT READING EXERCISE

Seat work in silent reading may well be given here, New Set VII-C.

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## THE KING AND THE GOOSE-HERD

**First Step**—The Oral Story.

Preface the telling of the text story by a talk on herding animals—sheep, cows, horses, geese, etc.; what the herdsman is called; then tell the story of "The King and the Goose-Herd."

**Second Step**—Dramatization.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

SENTENCES

I

One day the King sat down upon a bench in the castle park, to read.

On a hill-side, not far away, he saw a boy tending a flock of geese.

I can keep people in order.

But you would find that it is much easier to manage boys than geese!

The King swung the whip, first to one side and then to the other, but it made no sound.

II

The King worked harder and harder, but he could not drive even one goose back to the hill-side.

PHRASES

I

loved books more than anything else in all the world
sat down upon a bench
had gone far from the park
The eyes of the boy sparkled
can keep people in order
must be the school-master
much easier to manage boys than geese
started off toward the castle park
swung the whip
made it crack with a loud noise
gathered quickly together

II

gave a shrill cry
worked harder and harder
said the angry boy
a very poor goose-herd

WORDS

*Sight*

(Review) sparkled

(New) goose-herd, school-master, read, manage, order, swung

*Phonetic*

(Review) books, flock, park, whip, tending

PHONETICS

(Review) *ock, ook, ark, end, ip*
*ood, oon, o, ol, ook,* for comparison

SPELLING

| | | | | |
|---|---|---|---|---|
| books | more | bench | park | read |
| walk | lake | thought | right | flock |
| lifted | saw | wings | running | |

**Fourth Step**—Reading Lesson (Book Two, pp. 225-230).

SILENT READING ASSIGNMENT

The teacher writes the following on the board:

I

What did the King forget?
Who went after the book?
Why did the boy want the King to crack the whip?
Why didn't he do it?

II

What happened when the gander saw the boy had gone?
What did the boy tell the King in the last paragraph?

### Class Discussion

#### I

What is the name of the story? Where did the King live? What did he love? Where did he leave one of his books? Whom did he find to send back for it? What was the boy doing? What is one who tends geese called? (A "goose-herd.") What did the King say he would give the boy? What "silver pieces" do you know of? Why did the boy's eyes sparkle? (He did not often see silver pieces. He did not get so much in a month.) Were the geese his own or was he paid for tending them? He had a chance to earn more than he could get in a whole month tending geese—was he willing to leave the geese? Do you think this shows he was a boy who could be trusted? Why did he laugh when the King said he would care for the geese? (He thought the King was too fat and too slow.) Why does a goose-herd need to be quick? Which one of the flock did the boy need to watch most? Did the King think it would be very hard to tend geese? What did he say he could keep in order? Did the boy know this man was the King? What did he say he must be? (A school-master.) What promise did the King make before the boy would leave his flock? (To pay for any harm the geese might do.) What did the boy give the King? What one of the flock did he tell the King to watch? What did he ask the King to do with the whip? Can you crack a whip? Did the King know how to swing and jerk it so that it would crack? Who had to show him how? Did the boy think he could be a very good school-master when a little boy knew something he did not know? What did the geese do when they heard the noise? Do you see, then, why the boy wanted the King to learn how to crack the whip? Read the dialogue; how the King left the book; how he got the boy to go for it; the story of the whip; all of Part I.

#### II

Did the black gander know the boy had gone? What did he do? What did the rest of the flock do? What do you think the boy would have done if he had been there, when the black gander flapped his wings and cried? (He would have cracked the whip at once.) Was the King quick enough? Could he crack the whip? Could he get the flock back? What did he say? How did the boy feel when he got back and saw his flock? Read what he said, trying to show that he was angry. What did he tell the King to do, to help him get the flock back? Do you suppose the King had ever been told before to do such a thing? Did he do it? Do you think he wanted to help the boy? Do you think he was a kind man? What did the boy do while the King waved his arms and shouted? What did the geese do when they

heard this noise? Do you think the boy knew they would run out? Was the boy sorry he had left his flock? What did he say that showed this? ("Never again," etc.) Why did the King laugh when the boy said he would not give his whip to the King himself? (Because the boy had already given his whip to the King.) Did the boy know what he meant when he said, "The King is as poor a goose-herd as I am"? How did he feel when he learned that this was the King? What did he say? Was he afraid to tell the King the truth about himself? Did this make the King angry, do you think? What do you like about the boy? About the King? Read the part of the story you like best. Read the dialogue between the boy and the King after the boy returned. Read the part of the story the picture tells about.

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## THE RAINBOW

**First Step**—The Oral Story. (Poem to be memorized.)

Read the poem to the children, introducing it with a talk about clouds and the rainbow.

**Second Step**—Dramatization.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

### Sentences

They went so fast they bumped their heads.
They wiped the cloud tears all away.
Upon a line the sunbeams made,
They hung their gowns to dry.

### Phrases

| | |
|---|---|
| Went floating through the sky | in orange bright |
| bumped their heads | wiped the cloud tears all away |
| looked down and said | Upon a line |
| To dry your falling tears | They hung their gowns to dry |

### Words

| | | |
|---|---|---|
| *Sight* | | |
| (New) | orange | wiped |
| *Phonetic* | | |
| (Review) | sunbeams | gowns |
| (New) | rainbow | |

PHONETICS (*ain*)

(Review) *ōw, ŏwn, oat, eam*
*ape, ipe,* for comparison

(New) From *rain* develop *ain, gain, main, pain, strain, chain, stain, drain, grain, slain, train, rainbow*

SPELLING

clouds day fast bumped began cry send hung

**Fourth Step**—Reading Lesson (Book Two, p. 231).

Look at the first stanza; what does it tell about? What happened to the clouds? What does the second stanza tell about? What did "Old Father Sun" say? What were the "fairy folks" to do? What does the third stanza tell about? How many fairies were there? What tells you? How was each fairy dressed? What did the fairies do for the clouds? How did they dry their gowns? (Show or draw a picture of a rainbow, or, better still, produce the prismatic colors.) This is what the line looked like when all the gowns were hung to dry. Do you know what it is called? Do you like the story of the rainbow? Find the red fairy's dress; the blue fairy's dress, etc. Have you ever seen a rainbow? Where was it? Do you know when the rainbow comes? Look at this picture; notice the shape of the rainbow. What have you seen that is like it? (Draw a bow upon the board.) Then is "rainbow" a good name? How many colors in the rainbow? What are they? What do you think the "cloud tears" really were?

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## HOW THE DAYS GOT THEIR NAMES

**First Step**—The Oral Story.

What day is it today? What day was yesterday? What day will it be tomorrow? How many days in the week? Who can name them all? Would you like to know how the days got their names? (Tell as simply as possible the facts as given in the rimes, adding any details within comprehension of pupils; then repeat the rimes. Give pupils correct pronunciation of the new words, as Tiu (tē'o͞o) etc.)

**Second Step**—Dramatization.

**Third Step**—Sentence, Phrase, and Word Development: Phonetics.

### Sentences

The week had now begun.
I guess that one "o" slipped away.
Our Tuesday's name comes from Tiu
(You spell it T-u-e)
Who was the old-time god of war.
Old Woden's day is Wednesday now.
And Thursday gets its name from Thor.
The old folks had no "lightning-day,"
They feared the thunder-cloud!
Our Friday comes from Frigedaeg.
Old Saturn was the god of plants.
For Saturday was named for him.

### Phrases

name is Monday now
Today, tomorrow, yesterday
lots of gods
The god of wisdom bright
The day of children's joy
If they had named a day for **each**

### Words

| | | | | |
|---|---|---|---|---|
| *Sight* | | | | |
| (Review) | Sunday | week | those | |
| (New) | Monday | Tuesday | Tiu | Woden |
| | wisdom | Wednesday | Thursday | lightning |
| | Friday | Frigedaeg | Saturn | Saturday |
| | fifty | | | |
| *Phonetic* | | | | |
| (Review) | lots | spell | Thor | feared |
| (New) | begun | | | |

### Phonetics

(Review) *ot, ell, un, ear*
(New) From *be,* and *gun* develop *begun*

SPELLING

Sunday Monday Tuesday Wednesday Thursday
Friday Saturday

**Fourth Step**—Reading Lesson (Book Two, pp. 232-234).

Do you know what day it is today? How did you find out? How does the child of the poem find out? What makes this child glad? ("That they named the days," etc.) What is she going to tell us? (How the days got their names.) Tell how Sunday got its name; Monday. "Moon" has two "o's"; how many has Monday? What does the child think happened to the other "o"? For what was Tuesday named? Who was Tiu? (The old-time god of war.) How is it spelled in Tuesday? For whom was Wednesday named? Do you see the change in the spelling? Is Wednesday an easy name to spell? How did Thursday gets its name? Who was Thor? Which can do harm—thunder or lightning? Which of them did people fear long ago? For whom was Friday named? Saturday? On which day have you most time for play? Can you see then why Saturn is called the friend of girl and boy? How many gods does the child say people had long ago? Suppose they had named a day for every god! Name all the days of the week. Which is the first day of the week? The last? How many in all?

SUGGESTIONS FOR SUPPLEMENTARY WORK

See page 353.

# PHONOGRAM WORD LIST

The following list contains all the words developed from the new phonetic elements taught in this book, together with additional words which are included for the purpose of enlarging the material for drill upon the various phonetics.

*ump*
bump
dump
hump
jump
lump
pump
clump
plump
slump
stump
thump
trump
trumpet

*ice*
ice
mice
nice
rice
slice

*ar*
bar
car
far
jar
tar
star

*ip*
dip
dipper
hip

*ip*
lip
tip
ship
whip
trip

*art*
art
cart
dart
part
tart
chart
smart
start
apart

*ew* (ū)
dew
few
mew
new
flew
grew
knew
stew

*ard*
card
hard
lard
yard
garden
tardy

*arm*
arm
farm
farmer
harm

*eel*
eel
feel
heel
keel
reel
kneel
steel
wheel

*ast*
cast
fast
faster
last
mast
master
past

*ap*
cap
lap
map
nap
rap
sap
tap
tapped

*ap*
chap
clapped
snapped
trap
napkins
tip-tap
rip-rap

*ust*
dust
gust
just
must
rust
crust
trust
thrust

*ank*
bank
hank
lank
rank
sank
tank
clank
flank
plank
crank
drank
frank
prank
spank
thank
blanket

*og*
bog
cog
dog
fog
hog
jog
log
clog
flog
frog

*ange*
change
range
strange
danger
manger
stranger

*ish*
dish
fish
wish
finish
selfish
punish

*elf*
elf
self
selfish
herself
myself
himself

*ought*
ought
bought
fought
sought
brought
thought

*ur*
cur
fur
slur
spur
bur
purr
turnip

*eam*
beam
sunbeam
team
cream
dream
steam
stream

*ease*
ease
please
pleasing
tease
teasing

*oat*
oat
boat
coat
goat
float
throat

*oom*
boom
doom
loom
room
bloom
broom
groom

*ness*
boldness
coldness
goodness
nearness
quickness
swiftness
thickness

*amp*
damp
lamp
clamp
cramp
stamp
tramp

*oud*
loud
cloud
cloudy
proud

*ore*
ore
bore
before
core
lore
more
tore
wore

*ore*
shore
snore
store

*ape*
ape
cape
tape
grape
shape

*ole*
hole
mole
pole
sole
stole
whole

*eer*
deer
jeer
peer
cheer
queer
sneer
steer

*uck*
duck
duckling
Ducky Lucky
luck
cluck
pluck
truck
struck

*eal*
deal
heal

*eal*
meal
real
seal
steal

*oad*
goad
load
road
toad
toadstool

*ug*
bug
jug
mug
rug
tug
snug

*ile*
file
mile
pile
rile
tile
vile
wile
smile
stile
while

*ush*
gush
hush
mush
rush
blush
plush
slush
brush

*ush*
crush
thrush

*ife*
fife
life
wife
knife
strife

*oke*
coke
joke
poke
woke
yoke
broke
choke
smoke
spoke
stroke

*aid*
afraid
laid
maid
maiden
paid
raid
braid

*od*
cod
God
hod
nod
odd
pod
rod
sod
clod

*od*
pled
shod
trod
trodden

*or*
or
for
nor
Thor

*ful*
armful
careful
dreadful
fretful
handful
hateful
watchful

*ench*
bench
French
trench
wrench

*ail*
bail
fail
hail
jail
mail
nail

*ail*
pail
rail
railroad
sail
tail
vail
wail
flail
frail
quail
snail
trail

*eeze*
breeze
freeze
sneeze
squeeze

*ean*
bean
lean
mean
clean

*up*
up
cup
pup
sup
supper
upstairs

*elt*
belt
felt
melt
pelt
knelt
shelter
smelt

*awn*
dawn
fawn
lawn
pawn
drawn

*ave*
cave
gave
pave
rave
save
wave
brave
crave
grave
shave
slave

*end*
end
bend
lend

*end*
mend
send
tend
wend
blend
spend
trend
fender
slender

*oe*
foe
hoe
toe
tiptoe

*itch*
ditch
hitch
pitch
witch
stitch
kitchen

*em*
gem
hem
stem
them

*er*
merman
mermaid

*aw*
caw
haw
jaw
law
paw
raw
saw
claw
flaw
draw
straw

*ain*
gain
lain
main
pain
rain
rainbow
vain
chain
plain
slain
brain
drain
grain
train
strain
sprain
stain

# SUMMARY OF PHONETICS IN PRIMER, BOOK ONE, AND BOOK TWO

**(Phonetics developed in Primer and Book One are printed in italics.)**

## VOWELS

*ȧ* *ĕ* *ēe* *ŏ* *ōo* *y*

## CONSONANTS

*m* *l* *b* *h* *s* *c* (hard) *d* *n* *f* *w*
*r* *g* (hard) *f* *j* *t* *p* *y*

## PHONOGRAMS

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *à* | *ang* | awn | *een* | *ick* | itch | *op* | uck |
| *ack* | ange | *ay* | *eep* | *id* | oad | or | *uff* |
| *ad* | ank | *each* | eer | *ide* | oat | ore | ug |
| *ade* | *ant* | *ead* | *eet* | *ie* | *ock* | *orn* | *um* |
| *ag* | ap | *eak* | eeze | ife | od | *ot* | ump |
| aid | ape | eal | elf | *ig* | oe | *other* | *un* |
| ail | ar | eam | *ell* | *ight* | og | oud | up |
| ain | ard | ean | elt | ile | oke | ought | ur |
| *air* | *ark* | *eap* | em | *ill* | *old* | *ould* | ush |
| *ake* | arm | *ear* | *en* | *im* | ole | *ound* | ust |
| *all* | art | ease | ench | *in* | *ŏne* | *out* | *ut* |
| *am* | ast | *east* | end | *ind* | *ong* | *ove* | |
| *ame* | *at* | *eat* | er | *ine* | *ōō* | *ŏw* | |
| amp | *atch* | *ed* | *est* | *ing* | *ood* | *ŏw* | |
| *an* | *ate* | *ēe* | *et* | ip | *ook* | *ŏwn* | |
| *and* | ave | *eed* | ew | ish | oom | *ŏwn* | |
| *ane* | aw | eel | ice | *it* | *oon* | *ox* | |

## ENDINGS

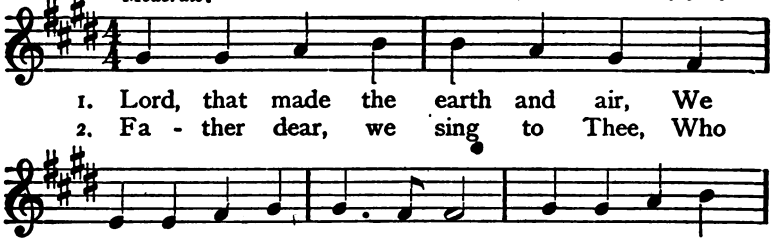
*ing* *ed* *e* (final) *s* (plural) *er* *y* ness ful ly

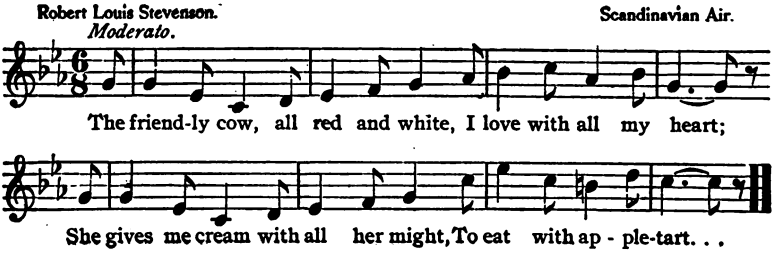
## BLENDS

| | | | | |
|---|---|---|---|---|
| *br* | spr | *fl* | ch | *sk* |
| *cr* | *str* | *pl* | *sh* | sm |
| *dr* | *thr* | *sl* | *th* (as in *the*) | *sp* |
| fr | wr | *kn* | *th* (as in *thin*) | *st* |
| *gr* | bl | *sn* | *wh* | *sw* |
| pr | cl | qu | sc | tw |
| *tr* | | | | |

## A HYMN OF THANKS.

Charles Ellerton. *Moderato.* Ludwig van Beethoven. From the Ninth Symphony.


1. Lord, that made the earth and air, We
2. Fa - ther dear, we sing to Thee, Who
thank Thee for the morn - ing light, Thank Thee for the
taught the wood-land birds their song; God, who made the
lov - ing care That guards Thy chil-dren thro' the night.
sky and sea, Pray keep Thy chil-dren all from wrong.

## THE COW.

Robert Louis Stevenson. *Moderato.* Scandinavian Air.